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ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

An Illustrated Monthly Magazine

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THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON

AFFILIATED WITH
THE ARCHAEOLOGICAL INSTITUTE
OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

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THE ARCHAEOLOGICAL SOCIETY of Washington was organized as the Washington Society of the Archaeological Institute of America in April, 1902, and was incorporated January 18, 1921. It is first in point of membership of all the Affiliated Societies of the Institute, and has participated largely in all its scientific and educational activities, contributing an aggregate of \$100,000 in the 22 years of its history. The objects of the Society are "to advance archaeological study and research; to promote the increase and diffusion of knowledge in the fields of archaeology, history and the arts; and to contribute to the higher culture of the country by encouraging every form of archaeological, historical and artistic endeavor." It contributed to the American Expedition to Cyrene in 1910, 11, and during 1919 conducted the Mallery Southwest Expedition in New Mexico. The Annual Meeting of the Society is held in November, and six regular meetings at the homes of members are held from November to April, when illustrated lectures are given by specialists in the various fields of archaeology and art. To conduct the affairs of the popular illustrated magazine, ART AND ARCHAEOLOGY, committed to it by the Institute, the Society has organized a subsidiary corporation known as the

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Sarah, the wife of Abraham.

Sacred Films Corporation, Burbank, Calif.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XV

JANUARY, 1923

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ARCHAEOLOGY AND MOTION PICTURES

By EDGAR J. BANKS

IT seems like a long step from archaeology, the study of the most ancient activities of man, to the motion picture, one of the most recent of modern scientific inventions, but the step is very short. The one aim of the motion picture producers of the past has been to amuse the people, to present them with something sensational, spectacular, or with anything which would draw the masses to the theaters and relieve them of their money. Recently a different type of picture has been demanded, if not by the masses themselves, at least by those who see in the motion picture one of the most powerful of educational factors. The producer has come to realize that if he would continue to reap the harvest which has been his in the past, he must make pictures of another type, and therefore he has been seeking the world over for material. He is now turning to history, to geography, to every branch of science, even to the Bible, for material. It is the effort of one company

to film the Bible stories, which is responsible for this article. I refer to Sacred Films, Incorporated, of Burbank, California, with which I am associated for no other reason than because I have given my life to the study of Oriental Archaeology.

A word about this company may not be amiss, for it is one of the first to produce a higher type of picture which is meeting the demands of the severest critic. Its purpose is to elevate the motion picture world, rather than to reap great financial returns. It is not a stock selling proposition; it has no stock for sale. It advertises no "stars," and yet it employs them. The name of no actor is given to the public, none can hope for film fame. The names of the president and directors are known to but few. At the present moment every man on its staff is a college man, and they are all working together to make pictures which are technically, artistically, dramatically, historically, and archaeologically correct, pictures



The marriage of Abraham and Sarah at Ur of the Chaldees.

so clean that no parent can object to sending his child to see them. And the material for these pictures is taken from the beautiful old dramatic stories of the Bible.

The story of how I became associated with this work may best illustrate the need of the archaeologist in the motion picture world. Our president is a clergyman. I knew him thirty years ago when as students we used to sit side by side in Memorial Hall at Harvard. One day a year or more ago he was talking with his director about filming the story of Abraham. The director supposed that as the president was a clergyman he should be familiar

with all the details of life among the Ancients, and he asked:

"How did Sarah dress her hair?"

The president knit his brows and repeated the question to himself. His thoughts then turned to his Harvard days and to the young archaeologist who used to bore him with details such as this, and he replied:

"I don't know how Sarah did dress her hair, but I know of some one who does."

It was then that I received a telegram to come to California to tell how Sarah dressed her hair, and to answer a million other similar questions which my excavations among the ruins of the



In the market place at Ur of the Chaldees.

cities of Abraham's land and time had taught me to answer. Thus the value of archaeological work in the production of motion pictures becomes apparent, if the details of these pictures pretends to accuracy.

And it is the accuracy of the details which makes the pictures of historical and educational value. This may be illustrated by studying the pictures which are supposed to have an historical background. One of my duties has been to see such pictures on the screen for the purpose of criticism. In one of the largest of the New York theaters there was presented a picture in which the heroine was a legendary queen, one of the many wives of King

Solomon. The queen is supposed to have lived in an inland city of Southern Arabia, but in the picture her home was placed on the sea coast of Persia. She was given a name far less picturesque than the one tradition says she bore. She was clad in a costume resembling a late Paris creation. She was made to drive in a chariot, over the desert where the only possible means of locomotion was the camel. Indeed, she even won a chariot race at a time before chariots existed in her part of the world. Solomon, to whom she was married, lived in a palace whose walls were decorated with figures of lions copied from the walls of Nebuchadnezzar's palace in Babylon. And to add to the inac-



The Temple of the moon god Sin at Ur of the Chaldees.

curacies of the picture, in one scene Solomon was made a contemporary with Darius, and in another with Julius Caesar. It is not surprising then that the picture failed to appeal to the educated public, and lost money for the producers.

The accuracy of the details of the picture is absolutely essential if the picture is to be of any historical value, for false teaching is worth less than nothing. Upon becoming associated with Sacred Films another of my duties was to reconstruct the Babylonian city of Ur of the Chaldees, where Abraham was born, the temple, the gods, the streets, the market place, the homes, the furnishing of the houses, the

schools, the costumes of the various classes of people, the toys of the children, and scores of other things which should appear.

To reconstruct the walls and the plan of the city was a simple matter, for in 1853 Mr. Taylor made a survey of the ruins and drew their plan, and some years ago I visited the mounds and verified them. The position which the temple occupied in the space between the canal and the northern gate of the city was also easy to determine, for the ruin of the temple still rises seventy feet above the surrounding plain. Two of its three stages are still standing, and the third with its shrine was easy to reconstruct. The statues which



Abraham in the shrine at the summit of the temple of the moon god Sin at Ur of the Chaldees.

adorned it have never been recovered, but they were similar to the statues found in the ruins of the neighboring cities of that age. From them they were reproduced and placed upon the platforms of the stages. The statue of the moon god Sin, the deity of Ur, which stood in the shrine on the summit, was not difficult to reconstruct, for its likeness is engraved on scores of seal cylinders; the costumes of the god and of his priests are known.

The ruins show that the streets of Ur were very narrow. The houses were of sun dried bricks, with but a single chamber. The only ancient Babylonian house ever discovered with roof

intact was at Ur. It was flat; others sometimes bore a low dome. The furnishings in the houses are known from the sculptures,—a couch of clay bricks covered with a reed mat, a stone mill for grinding the grain, a loom for weaving the cloth, a clay pot-like oven for baking the bread, a few earthen pots, a sea shell or two to serve as lamps in which olive oil was burned, a little niche in the wall for a miniature statue of the local god, a large water jar to serve as a filter, a few agricultural implements of copper, and the furnishings were complete.

The market place consisted of small booths open to the street, with the



In the streets of Babylon at the time of Hammurabi.

floor of clay raised a couple of feet about the ground. On the platform the merchant squatted, offering his goods for sale. We know the produce of the country during the days of Abraham, and therefore we know the merchandise in the shops. There was the vegetable market with its stock of dates, figs, pomegranates, melons, onions, garlic, pumpkins and cucumbers, barley, wheat, maize, and lentils, and piles of liquorice roots from which a sweet drink was made. In the weapon shop were short handled copper spears, curved knives, bows with copper tipped arrows, slings with balls of burned clay and of stone, and various agricultural implements of copper. There

were booths filled with bright colored clothing, and probably in the rear were looms with which the merchant spent his leisure moments making cloth for the trade. The garments were made of wool, flax, cotton, camel and goat hair, and of the skins of animals. From the ceiling of the meat market were suspended the carcasses of sheep, goats, the water buffalo and sometimes the camel. The jewelry booth was a busy place, for the women were then fond of jewelry as in every other age. The jeweler, with his little forge and anvil, shaped the silver, gold and copper into ear rings, nose rings, finger rings, bracelets, armlets, and anklets, with which he set beads of mother of pearl, lapis lazuli,



In the court of Hammurabi, king of Babylon, about 2200 B. C. Note the huge diorite stele on which is inscribed the Code of Laws of Hammurabi. This scene is from the sixth great story of the Bible, "The Migration."

carnelian and agate. Still more interesting was the booth where the engraver, with his lathe, which he probably manipulated with his toes, turned out beautiful beads of various stones, and the seal cylinders, which he engraved with the greatest care. There was the copper booth, from which the deafening din of the beating of the pots and implements, from early morning till late at night, penetrated to every part of the town. And there was the potter's booth with its primitive wheel, turned by hand, upon which were formed jars with shapes as graceful as the best Greek potter ever produced.

The school at Ur was at the base of

the temple tower. There, in the shade of a date palm, on the edge of the canal, the teacher, an aged temple priest, squatted on a reed mat spread on the ground. About him were his pupils, all nearly naked boys, squatting cross-legged about him. Among them was a little pile of clay, a small jug of water, and an oven for burning the tablets. The priest taught his pupils to shape the clay tablets, and then with a square wooden writing stylus, to stamp upon them the little groups of wedges which formed their written language. When the tablets were inscribed and corrected by the master, they were placed in the oven to burn, or in the sun to dry.



Abraham's migrating party in the city gate at Haran.

Street life resembled that of a modern Arab town where European influence has not yet spread. The streets were thronged with people, for in the ancient Orient everybody lived in the streets; the houses were little more than sleeping places. The men were squatting at the edges of the booth, or wandering aimlessly about. There were water carriers with goat skins filled with water to sell. Women with the water pots supported on their shoulders, purchasers going from booth to booth haggling vociferously over the price of the wares, the wealthy nobleman pompously walking along, poking with his staff the people aside to make the path before him clear, the priest with the

picturesque costume, the skin-clad desert dweller who had wandered in, boys almost nude playing games which we call modern, and caravans of donkeys and camels bearing the goods from other cities. The horse had not at that time been domesticated in Babylonia.

Such was the city in which Abraham lived. Abraham we are told, belonged to a priestly family; his father Terah is said to have been a maker of idols. If this is true, then it is easy to picture the costume which Abraham wore, for it must have been of the pattern represented upon the statues of the priests of that period. His outer garment was a long tunic, with short sleeves, and with fringe winding spirally about it. His



The home of Abraham in the city of Haran while on the way to Canaan.

feet were clad with sandals. His head was usually bare excepting for the long hair, but when in the desert he wore a headdress similar to that used by the modern desert Arabs. Nor did he despise jewelry, for if he followed the customs of the times, he wore a copper ring upon his thumb, an engraved seal cylinder suspended on a string about his neck, and possibly a large copper anklet.

Sarah, whom he married, was his half sister, the daughter of Terah by another wife, and therefore she was of his own social standing. Her garment was similar to his, but low cut in the neck, and with a greater amount of fringe. She too wore sandals. But

how did Sarah dress her hair? The answer is simple. The statue of a female found at Telloh, or a figure of a female sculptured upon a boat-shaped vase from Bismya, both of which objects come from about her time, assure us that she did it up in a Psyche knot in the back, and held in place with a wide bandeau. If she followed the customs of the time she had a copper hair pin six inches long, rings in her ears, and possibly in her nose, rings on her fingers and wrists and arms and ankles. A long string of lapis lazuli or carnelian beads were about her neck. Nor did she despise rouge to redden her cheeks and lips, and kohl to darken her eyelashes, for little vases containing



At Haran, Lot's wife gives the child of her husband's servant to the sacrificial priest while Lot protests in vain. Note the conical roofs of the houses of Haran.

these cosmetics are found in the graves of the women of the period.

We think of Abraham as the father of the Hebrews, but there was a time in his early life when his religion was that of the Babylonians. Then in the wall of his house was a little niche in which stood a small clay grotesque god, and before it a miniature clay altar, and Abraham, when a boy, used to place upon the altar small bits of food to persuade the god to keep the evil spirits from entering his home. At certain times he went to the temple to present his larger offerings upon the altar, a kid, or a lamb, before the great horned Moon-god in the shrine at the summit.

Human sacrifice was not uncommon in Ur in his day, and probably more than once he saw the temple priest climbing to the shrine bearing an infant to be slain and burned upon the altar, for in return for such a sacrifice the moon-god would give peace and prosperity to all the people.

From the sculptures and inscriptions we may learn almost every detail of life in ancient Ur, but of the marriage ceremony we know very little. Marriage in those days was merely a business transaction. A certain amount of money, agreed upon after long bargaining, was paid to the bride's mother, and kept for her support in case of divorce

ART AND ARCHAEOLOGY

or widowhood. Probably the marriage ceremony resembled that later employed by the Hebrews, and Abraham and Sarah, escorted by their friends, met beneath a canopy in the public square. There Abraham placed over his bride a large veil, completely concealing her, to symbolize that she belonged to him alone, and that he was her protector. The canopy, with the bridal pair beneath it, was borne along the street, accompanied with music and dancing and the clapping of hands, to the newly established home, and there in the privacy of the home the groom removed the veil.

Abraham, the first of the Hebrews, migrated from Ur to Haran, taking his people with him. The migrating party passed Babylon at the time when the great Hammurabi was on his throne, and there undoubtedly he saw the great stone code of laws.

At Haran, Terah, the father of Abraham, died, and he was buried just

outside the city. His body was laid on the level ground prepared for it, and about it was built a little house-like tomb of sun-dried bricks. Scores of those tombs in which the dead of Abraham's time were buried have been found. After the death of Terah the family continued on towards Canaan, and in time became the Hebrew nation.

Such are the archaeological data, gathered from the ruins of the cities of Abraham's time, and employed in producing the picture portraying his life in the Babylonian city of Ur. Careful research by men trained in the science of archaeology, infinite patience as to the accuracy of details, a careful selection of types resembling the types to be portrayed,—these are the things which will make the historical film of educational value, and these are precisely the things which the producers of the past, in their quest for sensationalism, have neglected.

Sacred Films Corporation, Hollywood, California.

BALLADE OF SAPPHO'S FAME

By GEORGE HORTON

Oh, who was lord of Lesbos' isle
When Sappho sang for many a year,
And great Apollo's self the while,
Ceased from the Lyre and bent to hear?
The titles to his heart so near,
His lineage, who can now repeat?
Yet she escaped oblivion drear
Who said that love is "bitter-sweet."

And who by wealth or selfish guile
Became the island's proudest peer?
What siren with voluptuous wile
Was potent at the royal ear?
Who gained renown with sword and spear?
Their fame is dust beneath the feet
Of Time, and she alone is dear
Who said that love is "bitter-sweet."

Our joy is sadder than the smile
Of grief that cannot shed a tear;
Our lives are like a little mile
Marked on the orbit of a sphere;
The wisdom that we most revere
Is mixed with folly and defeat:
Her laurel never can grow sere
Who said that love is "bitter-sweet."

Envoi

From out that pallid atmosphere
Where dawn and darkness vaguely meet,
Comes but her lark-note cool and clear
Who said that love is "bitter-sweet."



"Ask and it Shall be Given Thee"—Scene from "Pilgrimage Play, Life of the Christ," Third Annual Season, Los Angeles, Calif.

THE PILGRIMAGE PLAY AT HOLLYWOOD, CALIFORNIA

By HARVEY M. WATTS

WITH its mellow traditions as to religious ecstasies and its familiarity with the story of Christ told in The Stations of the Cross and in many a Praesepe at Christmas time in the old monasteries and missions—which have given a background, as well as an architecture and even furniture to the country as well as the Coast—it is the most natural thing in the wide world that Los Angeles, the City of the Angels, should have come to the support of the Pilgrimage Play. For this is the story of the Life of Christ as most reverently, and what is of great moment most beautifully and artistically, arranged and produced by Mrs. Christine Wetherill Stevenson in the El Camino Real (The King's Highway) Canyon at Hollywood, and it is deserving of mention that the third year of its production, the first under municipal subvention, has proved in every way a triumph for the play and the idea back of it. For it has been a triumph to present a spectacle with great actors having a national and an international reputation taking the leading rôles at a monetary sacrifice, and to carry on an enterprise as complicated and calling for as great an artistry and as perfect a technique in stage setting as the most famous of grand opera performances, for eight weeks from July Tenth on with forty-eight performances, and with over one hundred and fifty employees, including one hundred and six interpreters, eighty-four of whom had speaking rôles! And that the play has succeeded in giving the impression intended by the producer and all her associates has been proved again and

again during this memorable eight weeks, not only by the effect of the play on the audience, but on the very actors themselves, who have carried on the work not only in the manner of the stage at its best, but also as if they were engaged in doing that thing that Wagner sought for in an ideal interpretation of Parsifal as a "consecrated festival play."

Nothing could be more ideal for what is after all a Passion Play than the abrupt brush-covered canyon, flower-strewn in season, with the rocky masses of the more arid upper slopes towering above the theatre and becoming a part of the stage setting, for it is Palestine, the Palestine of Gethsemane, of Bethany, of Bethlehem and, above all, of sun-burnt and hill-girt Jerusalem in all its essentials of color and form. This, in itself, differentiates the Pilgrimage Play at Hollywood from the Passion Play at Oberammergau and at other places, where it has been given as an edifying religious spectacle in connection with educational and ecclesiastical institutions.

There have been religious precedents for this play in the Southwest, on the Coast and in Mexico and the more secular precedents are the splendid things that the Bohemian Club of San Francisco has produced in connection with its High-Jinks in the Red-Wood forests of upper California. But the immediate and particular interpretation grew entirely out of Mrs. Stevenson's devotion to the higher aspects of the drama in the United States, by which she, as a Philadelphian and as the founder of its Art Alliance, is known



Salome Before Herod—"I will give thee half my Kingdom; let this Prophet live." Scene from "Pilgrimage Play, Life of the Christ," Los Angeles, Calif.

all over the country for her enthusiastic belief in and support of men like Walter Hampden and plays of the most spiritual character, which devotion not only finally led her to the Pacific Coast, which she felt would be sympathetic to her artistic ideas and ideals, but brought it about that she made up her mind to devote her life to the production of great open air dramas that have spiritual "healing in their wings."

Briefly, Mrs. Stevenson amazed and conquered her Los Angeles public with an initial interpretation in the open of the "Light of Asia" several years ago. And it is on the boards that there may be a revival of this "Light of Asia," on a greater scale and carrying

a message of more signal importance, in the way of an interpretation which will not only tell America what is artistically possible over here through the co-operation of gifted people, but will be seen and heard in Europe, as well. Following the success of the "Light of Asia" Mrs. Stevenson, inspired by a text from Isaiah, "To give beauty for ashes; the oil of joy for mourning; the garment of praise for the spirit of heaviness," set out in the most thoroughly reverential manner to write an open air sacred drama entitled "The Pilgrimage Play." It differs from the more familiar form of the Passion Play as shown at Oberammergau and elsewhere in that it pre-



Mary Anointing the Feet of Jesus—Scene from "Pilgrimage Play, Life of the Christ," Third Annual Season
Los Angeles, Calif.

sents only the living and the resurrected Christ, omitting the scenes at Calvary. But, otherwise, the two sections of five scenes each beginning with the prophecy in which the organ and song and a splendid system of lighting add to the impressive effect, the Life of Christ is unrolled from Bethlehem to Jerusalem and the tomb outside the gates, in a series of stage pictures which recall all the beauty of Biblical scenes as interpreted by the great artists of the Renaissance enhanced by all the perfected lighting effects that modern stage-craft in the open makes so easily possible.

These scenes which reached several

great climaxes, such as the revels at the Court of Herod, introduced for the first time this year, and, particularly for the very height of all that was emotional and pictorial, the Last Supper, following Da Vinci, in which for truth and beauty and bewildering effect they set a standard, carry one to the Garden of Gethsemane, to a high mountain near Capernaum, to Bethany and to streets and palaces in Jerusalem, and to the final judgment of Pilate. And then comes the scene of the Resurrection and the Ascension, the last being handled in an extraordinary manner in lighting effects, being viewed dramatically as an "Epilogue of Promise" to



"Thy Sins are Forgiven Thee"—Scene from "The Pilgrimage Play, Life of the Christ." Now playing, third annual season nightly, Sundays excepted, Pilgrimage Amphitheatre, Los Angeles, Calif.

the world in which music and song played their part in bringing the drama to a sort of transfigured close.

The very approach to the theatre itself, set in the Canyon, with an entrance in the shape of a double turreted oriental structure with castellated effects and crenelated parapets very like the structures one sees in and about the cities of Palestine, and reached by a rocky path, puts you in the mood to feel you are not only in a holy land but the Holy Land. The seating arrangement, like the Greek theatre in character but not semi-circular, is based on a rectangle with the area wedge-shaped narrowing toward the stage. This is a simple rocky

platform the outward bound of the natural slopes which form the permanent setting for the play. As built the enclosure accommodates twelve hundred spectators. And it is the money from these, with the subvention of ten thousand dollars given by Los Angeles for five years, beginning with this year, and with moneys given by the friends of the production that the expenses of the play are met. For despite all efforts to keep costs down the spectacle adds up a total of five thousand dollars a week for production. It is produced, however, by The Pilgrimage Play Association on a non-profit basis and should there be any income above the yearly costs and the obliga-



"This do in Remembrance of Me"—Scene from "Pilgrimage Play, Life of the Christ," Los Angeles, Calif.

tions undertaken in order to put the production on a high level, it is turned over to a revolving fund for the improvement of the production and its perpetuation.

That under such exigent circumstances those co-operating in the production this year, which follows the two years during which Mrs. Stevenson produced *The Pilgrimage Play* without the official backing of Los Angeles, have fallen into the spirit of the play is not the least remarkable thing about this American Passion Play. For of the leading character Henry Herbert, the well-known English actor famous for his creation of the "Wayfarer" in the religious play of that name and as

"John Ferguson" in the well-known Broadway success, who took the part of "Christ," it was said that he practically lived on the stage and in the surroundings of the theatre as if he were really in Palestine, so that in some of his most moving scenes the naturalistic intensity of his portrayal was of the most poignant character and moved his audience to tears.

The fine attitude of the stage folk toward the play is shown in the number of conspicuous actors and actresses with Broadway successes to their credit who took part with extraordinary individual success in the leading rôles. After the study of Christ by Herbert it is agreed that Helen Freeman, from



"Come Unto Me All Ye That Labor and are Heavy Laden and I Will Give You Rest, for My Yoke is Easy and My Burden is Light"—Scene from "Pilgrimage Play, Life of the Christ," Third Season, Los Angeles, Calif.

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the Theatre Guild of New York, as "Mary Magdalene" achieved remarkable personal triumph, while Aldis Bartlett, one of the best known of the New York actors, as "Herod," made a great impression in the court scene, and Charles James, as "John The Baptist," brought his Ben Greet experiences to win him new fame, and Jerome Collamore, as "John, the Beloved Disciple"; Charles L. Newton, as "Pilate"; Bertha Fiske, as "Herodias" and Nancy Jackson, as "Salome"; Rosamond Joyzelle, as the "Mother of Jesus"; Aimee Toriani, as "Martha"; William Raymond, as "Peter"; Forrest Seabury, as "Judas," all contributed to the extraordinary devotional and histrionic success in an ensemble which included also actors such as Boyd Irwin, Lena D. Carrara, and producers, directors and stage managers such as Wharton James and Harold Matthews.

The devotion of all these interpreters is universally admitted and as a consequence the third year of the Passion Play ended with the realization that something had been done toward advancing the drama in America in a way that could only be done, perhaps, in California, which not only gives the scenic background, but the atmosphere on the part of the producers and the audience which is so necessary for the success of such an undertaking. That "The Pilgrimage Play" has fully met the promise of the first two years and justified its endorsement by leading clergymen and prelates, and actors and educators, and by the Los Angeles public and visitors from all over the country, and from Europe too, is the verdict passed on the interpretation of 1922 which has now become history.

Philadelphia, Pa.

THE SISTINE MADONNA

By WENDELL PHILLIPS STAFFORD

Other madonnas seem to say,
 "My soul doth magnify the Lord"; but she,
 Dove-like in sweetness and humility,
Has caught the words of wonder day by day,
And kept them in her heart. Look as we may,
 The mother is yet more a child than he
 Who nestles to her. In his eyes we see
The prophesy of lightnings that will play
About the temple courts, the conqueror
 Traveling in the greatness of his strength,—
 But in her eyes only the love unsleeping
Wherewith, all times, he will be waited for,
 Which, as the cross lets down its load at length,
 Will take her babe once more into her keeping.



The Temple of Avantipûr, Kashmir, showing Hindu and Buddhist influence in architecture.



The Pavilion of Music in the Garden of Achibâl, Kashmir.

THE GARDENS OF KASHMIR

By DUDLEY S. CORLETT

IF ANYWHERE in the world Art and Archaeology are to be found woven together in a mesh of glowing colors surely it is in the glorious Vale of Kashmir. For here the lavish hand of Nature has created a setting which combines the austerity of monstrous mountains with the picturesqueness of a dainty valley. And it is here that the descendants of an ancient race of poets have set gardens of exquisite taste redolent with mystic legends. In the midst of these pleasure grounds the artists set the creative genius of their intellects,—fair pavilions possessing historic poise and matchless adaptation to their surroundings.

If the first Emperor Babir planted, it was Jehangir who enjoyed, leaving his son, Shah Jehan, to reap the harvest of the flowers. It was Babir who, in 1528, brought from his ancestral gardens in Persia the original plane trees so familiar in Kashmir under the name of chennar. Their leaves and blossom are woven into embroideries and painted on the famous papier-maché bowls and vases. In their adopted soil the trees thrived so regally that they were regarded with the greatest respect and honor, and to injure one was a crime heavily punished. Truly Kashmir owes much to the Emperor who had the Soul of a Gardener, loving to dig and delve in the soil of the gardens he planned with such care.

When the torrid plains of the Punjab choke in the intolerable heat and dust of an Indian summer, here in the high cool valley cupped in the Himalayas, life is a pleasant dream of happiness. By the ancient city of Shrinagar lies the

Dal Lake, a gem of indigo and rose. The ethereal blues and greens of the water are the reflections of the summer sky and of the pine and willow-clad mountain slopes that whisper round the lake. The blush of pink that veils her face glows from the clumps of royal lotus blooming near the edge.

Here was a site to set fair gardens, and Babir with his poet's eye and the resources of an empire planned them on the sloping lawns about the lake. In general outline they resembled each other, but in character they differed entirely. The seven terraces appeared each as a separate planet, fair worlds complete within themselves. Down marble channels ran the placid stream of Life which at each terrace edge cascaded down in joyous laughter, exulting in the sparkling rush of force unleashed. Upon the lip of every water-fall stood the consummate conception of a poet, the isolated Seat of Inspiration. This was an octagonal carved stone approached by stepping-stones in the running water. Comfortably cushioned, here might one rest in peace and quiet dreaming of all those joyous things of which the water sang. Bending, one could watch the silver stream as it poured its energy into the swirling pool below, where visions past or yet to come, form but to pass away.

In the planting of their trees and shrubs the Persians weave poetic themes, living parables. The sombre cypress, tall and unbending, symbolised the male predominance beside the blushing daintiness of the peach in blossom,—fruit-bearing femininity. Bosky groves of lilac made for shrines of song in that



Under an ancient scalloped bridge.

they attracted a multitude of bul-buls to feast upon the yellow berries of its fruit. Kashmirie roses rioted in arbors made for love, and lily walks invited to philosophic thoughts. Thus Babir planted that Queen Nur Jehan might crown the garden with the glory of her fame.

Shall we not turn back the pages of the past and dwell for a while in that enchanted past when the Mogul Empire shone the crown of all the East?

In the autumn of 1628 the Emperor Jehangir sat at supper in the King's pavilion in the Garden of Shalimar, so named by Nur Jehan in that love abode forever in this favored spot. In the perfect peace of its seclusion, the perplexities and vexations of life were forgotten,—drugged in a dream of happiness. Around the Emperor reclined his favorite princes and omrahs resplendent in gay brocade and glittering gems. Through the centre of the hall flowed the stream in a marble

channel, cooling the atmosphere heated with mirth and wine and song. Dimly seen in the colonnade opening to the garden, swayed in rhythm the lithe dancers of a nautch, the tinkle of their anklet bells filling the air with faint music.

The Emperor was old and ill, worn with a long reign of striving against insurrections and in holding together the empire Akbar had made. Bidding his guests feast on, Jehangir passed out into the moon-lit night. Where the shadows of the great chennars fell on the silvered lawns, romance trembled in the whispering leaves, and from the little gaily painted kiosks came the sighing of love's dreams. Shalimar slept in a silvered trance as the shadow of the Emperor passed over the marble paths towards the high wall that divided the King's demense from the guarded garden of the Queen. A screen of fretted marble spanned the stream, on either side of which stood two double



A Pavilion in the Garden of Gladness, Nishart Bargh, Kashmir.

guard-houses, grim protectors of the purdah's realm. On one side of the door the Emperor's soldiers, and on the other the eunuchs of the Queen.

As Jehangir stepped over the threshold he appeared to be in another world, one of glittering gold, almost painful after the cool silver of the garden left behind. A myriad tiny lights shone from rows of nitches in the walls behind the cascades, so that the waters rained a prodigality of gold into the gilded pools beneath. The naked flames flickering from wicks floating in pools of oil, glimmered in the flower-beds, wantoning with late roses red and white, or starred to streams reflecting back their light. The Queen's pavilion, carved from black marble, with a roof of gilded tiles, rose from a pool of silver mist created by the spray of a thousand fountains splashing in the pool surrounding it on every side in splendid isolation. In front of this pavilion fell a triple water-fall. On the lip of the central fall, seated on the

cushioned Stone of Contemplation, Nur Jehan waited her Lord. The two side cascades were topped with wide stone platforms, whereon, in languorous content, rested the gay beauties of the Court.

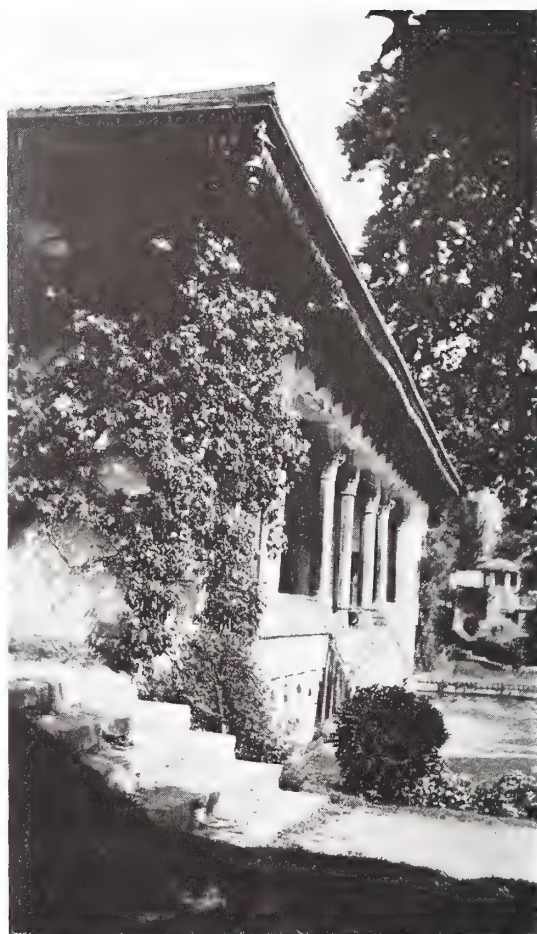
Jehangir viewed the scene with a smile of wistful happiness before he sank beside his Empress to be pillowed in her lap. Here was the secret of forgetfulness,—the vexing world shut out by the snow-capped Himalayas, aloof, austere, unscalable, and the murmur of these golden waters drugging the soul to sleep. Thus, with the cool hand of Nur Jehan in his, Jehangir slept in Shalimar.

When the golden drift of fallen leaves upon the roads heralded the near approach of winter, the Court prepared to leave Kashmir. The sick Emperor lay on a couch on the deck of his barge which was being poled out on the calm waters of the lake. In the rose and violet of the after-glow of the Indian



By mosques with high-pitched roofs sown with a garden of nature.

at sunset, Jehangir looked back on Shalimar, and his heart misgave him that it was the last time he would look on his Garden of Abiding Love. They drifted past the gay gardens of Nishart Bargh,—Eternal Happiness, and fair Nasim, where the stately plane-trees touched the water's edge. As the stars came out the barge passed many a fairy islet embowered in foliage touched with the autumn's tints. On the steps of temples women washed their shining pots of brass, and stately mosques showed their Thibetian lines. Under the scalloped arches of the ancient bridges floated the barge, till the lake



The pavilion of Jehangir, in Shalimar, the Garden of Abiding Love.

debouched upon the broad Jhelum that flowed through Srinagar's mart.

Here they remained till morning touched with rose the lonely Buddhist temple, Tact-i-Suleiman, that crowned the hill above the waking town. The city poured its thousands forth to bid the Emperor farewell. They swarmed upon the wooden bridges built cantilever-wise; thronged in the balconies gay with the brightest shawls that overhung the river; and paddling in shikaras near the Emperor's barge, strewed on the water late autumn flowers till all the river flowed a living carpet of a million hues.



The Guard-gates of the Queen's Garden, Shalimar.

Free of the town the barge was towed by lines of sturdy chanting men of Kashmir trudging beneath the mulberries that lined the banks. They passed the fair temple of Avantipur, rich in its blending of Hindu and of Buddhist art, and high upon a bluff the splendid fane of old Martund, whose trefoiled portico traced out the holy aura of that master-mind,—Buddha Gautama. Alas! that forty years after the fanatic fires of Aurangzib should cast their ruins on the ground.

Thus they arrived at the town of Islamabad, from whence they travelled inland to where Achibal lay smiling beneath her hills of pine and deodar. The gardens were laid out much on the same plan as Shalimar, but in miniature dimensions. On the mud-plastered roofs of the pavilions grew a self-sown garden, which, though withered now, waved bravely in the pale sunshine of the autumn day. Attached to the garden was a great

caravanserie with vast stables for the hundreds of elephants, horses and mules required to transport the Court over the Pass of Jammu. Here were to be found luxurious baths to refresh the weary travelers, great kitchens to feed them and a multitude of rooms in which to rest before resuming the journey. The sick Emperor tarried several days in this pleasant spot. From the window of her pavilion Nur Jehan watched her son, the Prince Khurram, pluck jasmine stars wherewith to crown his lovely wife, Mumtaz Mahal. All too soon, thought she, a heavier crown would weigh upon her brow.

From Achibal the cortege set forth for Verinag, a day's journey to the west. This was their favorite camp, for had not Nur Jehan and he planned it when their years were young? Its construction differed from the others in that the hostel was built around an octagonal pool from whence welled the sacred spring of Nag the cobra. The ice-cold



The Pavilion of black marble of Queen Nûr-Jehan.

water of this spring shone a pure indigo,—elusive in its depths of blue and green. The pool was filled with golden carp, the oldest bearing a ring wrought with a date of forty years before and the name of Nur Jehan. In sheltered corners of the garden filled with leafless orchard trees, Jehangir rested on a couch covered with warm white Kashmir shawls made from the breast-fleece of the mountain sheep. He had lingered as long as he dared, but today the mountain tops were hidden in the threatening clouds of storm and an icy blast swept down from the Pass. His ministers grew insistent on departure before the Pass was blocked with snow and they perforce must spend the chilly winter in Kashmir. Gladly would the Emperor stay, this orchard for his palace, the lap of Nur Jehan his throne. Duty forced him on, and reluctantly he consented to departure on the morrow's morn.

Thus the cold morning found the

Court, well wrapped in furs of snow-leopard and golden-fox, embroidered shawls and heavy rugs, winding up the steep mountain road. A multitude of elephants bore the great tents, and in the curtained palanquins shivered those same tender beauties that had basked in the sunshine of Shalimar. And ever as they mounted, the wind whistled keener, whirling the first flakes of the coming storm. At one dread spot where a precipice dropped a sheet four hundred feet, a mule-train jibbed and crashed on the rocks below. At sunset they camped on the crest of the Pass from whence the trail led down to the plains of Jammu and Lahore. At midnight the storm unleashed its bridled might, the wind tore at the straining tents, the snow sought to blind those striving to find shelter underneath the rocks. At sunrise, Jehangir rose to meet a King mightier than he, one who stalked through the storm with Death in his stride. Before he died, Jehangir begged



The Twin Cascades and the pool of a thousand fountains back of the Queen's Pavilion.



The Temple of Martûnd, with the trefoiled halo of Buddha in entrance.



In the willow-dotted rice-fields of Kashmir.

his ministers to take his body back to Verinag, where he could lie in peace beneath a simple mound of grass in the garden that he loved. And on that oath the Emperor smiled as he passed away, clasping the hand of Nur Jehan.

With the morning, the storm abated, and the false ministers, in spite of the Queen's tears, hurried the dead King down to Lahore. With pomp and circumstance they salved their guilty conscience by burying Jehangir beneath a stately tomb of marble as became a King. But though his body rest in hot Lahore, does not his spirit still haunt those gardens of Kashmir where Love Abides Eternally?

So Prince Khurram became the Shah Jehan, and seated on the famous Pea-

cock Throne ruled all Hind. But before the year had passed the fairest flower in all the world had faded from the Garden of his Love. And for a shrine to hold Mumtaz Mahal, the Emperor raised that monument supreme, the Taj Mahal. About the walls he stored the garnered flowers of Kashmir wrought in precious stones. Rose and iris, lily crown-imperial, the royal lotus, tulip, poppy and forget-me-not,—an Immortal Garden of Abiding Love.

Upon her tomb of marble saffron-hued, the Emperor set fair stars of jasmine wrought from pearls—emblems of Shalimar.

Los Angeles, California.



THE PASSION PLAY AT OBERAMMERGAU, 1922

By GERTRUDE RICHARDSON BRIGHAM

WHEN the travel party with the secretary of The Art and Archaeology League of Washington arrived by motor car at Oberammergau early on Saturday afternoon, they were received at the home of Anton Lang for lunch. Their courier across the German border from Italy via Austria was Herr Theodor Seeger, a young medical student from the University of Innsbruck. He was very well known to the village, and he had made reservations in advance.

"Tante Anna," as the sister of Anton Lang is affectionately called, received the guests, and served them herself in the quaint little dining room of the now rather large Pension Lang, for the houses in Oberammergau have evidently grown with the years in order to accommodate the ever increasing number of pilgrims. She was even good enough to come outside and pose for members to "snap" her picture.

Then everyone must meet Anton Lang, in his little pottery and souvenir shop, adjoining the house, mingling as freely with the guests as though he were not the most celebrated figure in the play. The League party had brought him clippings from American publications, picturing and discussing the Passion Play, and these he seemed to enjoy very much. He made comments in fluent English, autographed his photograph, and selected with care for the visitors several pictures, especially those showing his large family of children. Afterward Lang came outside at their request to pose for snapshots.

The great Christus impersonator of the last three decades is younger than has been implied. He was anxious to deny a false report as to his age.

"Some one in the American papers said I was past sixty," he laughed. "I am forty-seven." Of course he appears much younger than this in many scenes of the play, in all of which he acts superbly. There is great personal magnetism about Lang, whose temperament is evidently deeply impressionable, though well under control. He is a man of experience, with keen powers of observation and analysis.

The usual Sunday crowd of tourists now began to pour into the town, which took on a very festive air, with boyish porters, carrying luggage everywhere, and wearing short leather knee breeches, coats with a flower in the lapel, and rakish caps with a feather. Strolling through the lanes, for they are hardly streets, the leader of the League party entered an attractive souvenir shop to buy carved crucifixes and postcards from the young girl in charge.

"Have you a part in the Play?"

"I am Mary," modestly spoken, as she wrapped the cards quite as carefully as though that were her sole occupation. She was Marta Veit, who this year played the difficult rôle of Mary the Mother, the Blessed Virgin. And she, too, autographed a portrait, and posed without expecting or receiving any gratuity.

Later the little home of Guido Mayr, who plays the part of Judas, was visited, and a conversation in German ensued, as Mayr does not speak English, though he is an intelligent man, a splendid actor, and an accomplished sculptor. To carve the Christus is his favorite avocation, and it is said that his chief regret is that he may never play that part.



By courtesy of F. Bruckmann, Photographer, Munich.

Anton Lang as the "Christus," Passion Play, Oberammergau

ART AND ARCHAEOLOGY

Possibly we may see these Passion Players in Washington soon, or at least some of their handicrafts, for the mission of the League travel party included the arranging for international exhibits from thirteen different European countries, and of course a display from Oberammergau would be of special interest. All who were consulted seemed favorable to the plans. Anton Lang's work is pottery-making, in artistic designs; many of the villagers are wood-carvers; and there is much hand embroidery, textile weaving, and lace making, besides other native peasant arts, now highly refined, which are carried on in the years that lie between each ten-year season of the great Play.

The "Passionsspiele" was performed regularly twice each week this summer, from May to September, on Sundays and Wednesdays, but so great was the attendance that many were unable to obtain seats at the two regular performances, and so an additional production was given on Mondays and Thursdays for the overflow, at which, so it was reported, the hall was again filled each time.

As every one knows, the play is presented on a large stage open to the weather at the front, and sometimes rain or snow may make conditions very uncomfortable for the actors. Indeed, it was said that the man who rehearsed the part of "Thomas" contracted a cold which led to pneumonia and caused his death. His place was then given to Anton Mayr, a gifted player, who had suffered the loss of a leg in the war, though no one in the audience not aware of the fact would have guessed it.

The Art and Archaeology group of seventeen were accommodated at the Pension Böld, on a little branch of the Mühlbach. Frau Böld was a Lang



"Holy Night," an old historic group made in the village of Oberammergau by Johann Lang, Director of the Play, 1922.

before her marriage, and had then an important part in the chorus. Her twin brother, Johann Lang, a sculptor, was this season the "Chief Leader" of the Play. She promised her help for the proposed exhibition of Oberammergau handicrafts, to be held first in Washington, and later to visit other cities, Philadelphia, New York, and Chicago.

The recent rumor that the Pope at Rome has forbidden the further performance of the Passion Play because the village has become so "commercialized" may be denied *in toto*, as the writer has learned from reliable Catholic sources that the Pontiff has not done so, nor has he any intention of doing it. The Papal Nuncio was sent from Rome this year for the second time in the history of the play, and his visit was a week later than that of the League party. Oberammergau is a Catholic



The Village of Oberammergau, Bavaria, with the play-house in the foreground.

town, in common with Munich and most of the Bavarian towns of southern Germany.

Early Sunday morning mass at six o'clock in the ancient church of the twelfth century is an event which the League secretary enjoyed, though unsuccessful in arousing the party in time to attend. A thousand people were present. Five priests officiated, and the music was very beautiful. The church has a new chime of bells this year, to replace the old ones which were taken to be melted for metal during the war.

To describe the play in detail would be a needless effort, as it is so very well known, but it may be said that the acting this year was exceptionally fine. The impersonators stood, walked, and played their parts with a "style" that does not seem to belong to simple village folk. It was reported that several

had become members of the Munich Society of the Fine Arts.

The Play, which begins at eight o'clock and continues to six in the evening, with an intermission of two hours for lunch, does not become tedious, for the great audience sits as though entranced. The Americans were doubtless many, but they seemed lost in the vast numbers of Germans in attendance this year. Peasants who had walked over the mountains for a long way stood in the side aisles, probably with no charge for admission.

The language of the Play is German, and the official text had been somewhat revised this year, as to certain former crudities, from the original play as written a hundred years ago by Joseph Alois Daisenberger, then ecclesiastical counselor in Oberammergau. His version was a revision of the earlier play of 1634, acted in fulfillment of the well-



"The Lord's Supper," Passion Play, Oberammergau. The grouping shows the influence of Leonardo da Vinci's masterpiece.

known vow in 1633, that if the plague were removed from their midst the citizens would every ten years represent the Passion of the World's Saviour "in grateful veneration of Him, and for edifying meditation," so we read in their official brochure. The disease was stayed and the vow was performed, and since 1680 it has been regularly continued every decade in spite of difficulties and hindrances.

The hall seats 4,000, and every seat was occupied. A large crowd also was standing. A chorus of more than forty men and women, in gala costumes, opened the play with two tableaux, "Adam and Eve Expelled from Paradise" and "The Adoration of the Cross," following which comes the "Triumphal Entry into Jerusalem," the Saviour riding the young ass and

attended by an exulting throng with palms, singing praises. In the Temple the Saviour finds the money-changers, whom he upbraids for dishonoring the house of His Father, and He expels them with the whip of cords and sets free the caged doves, which in a white flock fly away to the neighboring woods. This scene gives the theme of the play, as the anger of the high priests and scribes is inflamed to the utmost, and they swear to take vengeance, which develops with the later scenes.

We see Jesus at Bethany, with His disciples, Mary Magdalen and Martha, and Lazarus. He takes leave of His Mother, the Virgin Mary, and goes with His disciples toward Jerusalem. Judas, who has been incensed at the scene of the Magdalen anointing the feet of Jesus with the precious ointment, now

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"Judas," Guido Mayr, a sculptor of note. Passion Play, Oberammergau.

plots with the high priests, and agrees to betray his Master to them for thirty pieces of silver.

The Bible text is closely followed, and the Last Supper is celebrated by the Saviour with His disciples. It is on this occasion that He washes their feet, a scene which is enacted with all the aesthetic grace that may be imagined. Each disciple removes his sandals, a few drops of water are poured over the feet by another disciple, the Saviour kneeling and wiping the feet of each in turn. Judas withdraws from the feast and plots with the priests, while we see Jesus with His disciples, and alone, in Gethsemane, when an Angel appears to Him.

He is betrayed. The soldiers at first are almost overcome by an Unseen Power, but Jesus makes no resistance and is led away, afterward to be arraigned before Caiaphas, Herod and Pilate, who is a grand actor and whose part includes the famous washing of his hands of the matter. The Saviour is condemned and crucified. He dies on the cross, is buried and rises again in accordance with biblical accounts, and appears first to the Magdalen, afterward to His disciples, the Ascension being the closing scene.

Interspersed between the acts are tableaux of important subjects from the Old Testament, some of them being taken from the Apocrypha, and including such themes as these: "The Sons of Jacob Conspire against Joseph," "The Departure of Tobias from his Home," "The Lamenting Bride in the Song of Solomon," "Vashti Rejected and Esther Chosen Queen," "The Manna in the Wilderness," "The Grapes Brought by the Spies from Canaan," "Joseph Sold by his Brethren," "Adam and Eve at Work," "Joab Murders Amassa," "Micaiah the Prophet Receives a Blow on the Cheek for Telling Ahab the Truth," "The Innocent Naboth is Condemned to Death by False Witnesses," "Samson is made Sport of by the Philistines," "Joseph Made Governor over Egypt," "The Goat Sacrificed as a Sin Offering," "Isaac bearing the Wood up Mount Moriah," "The Brazen Serpent," and the final tableau, "The Ascension."

The great yet simple folk who play the parts have lived them first, for the Passionspiele is a part of their daily life, and that is why they act so well.

Everywhere in Oberammergau one feels a sense of high intelligence and a pious enthusiasm for life. It is somewhat the atmosphere of the Lake

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District of England, which is permeated by Wordsworth. It is pleasant to find that the German language is so musical in its rhythmic and impassioned flow, as spoken by these Oberammergauans. Even to those who know German only imperfectly, the sense is always entirely obvious, and of course many of the villagers speak English readily. Through the town runs a cold mountain stream where trout may be discerned and the ducks often take a dip. Little shops are everywhere, and the place has a highly festive air just preceding and following each performance. The donkey on which Anton Lang rides in as the Christus entering Jerusalem is a pet of the Lang children and often is seen trotting them about the village. In the little churchyard wooden crosses mark the soldiers' graves, sixty-eight of whom found resting places in foreign soil, and twelve more never returned.

It would be impossible in so brief an article to do justice to the Play or the sojourn at Oberammergau, except to say that it was in every way quite beyond expectation. A pleasant incident was a visit to the home of Director Johann Lang, who is a sculptor of marked ability. His home is a sort of museum, where he has on display a rare antique which he is very glad to have travelers see, though as yet too few know of its existence. It is a historic group of "Holy Night," made by the villagers long ago, a rare art object with many figures. It was intimated that he would like to sell this in America, as times are now so hard in his country. Frau Lang, his wife, was very enthusiastic about the invitation to exhibit Oberammergau art in Washington, and promised her support for the plans. Director Lang and his twin sister, Frau



Melchior Breitsamter as "John."

Böld, who was the hostess of the League party, are the son and daughter of Sebastian Lang, who played so well his important part of Annas, while his brother, Andreas Lang, had again the rôle of Saint Peter, which he acted in 1910.

An incentive for the exhibition of Oberammergau arts in America—and this was not omitted from the written invitation which was presented to them—is the part of peacemaker which the Passionists play in bringing nations closer together, and should they come to the United States, it is this high purpose which will inspire the visit.

Art Center, Washington, D. C.

THE EXCAVATIONS OF CARTHAGE, 1921-1922

By BYRON KHUN DE PROROK

Director of the Expedition, with the scientific aid of the Pere De Lattre and under the auspices of the French Government

THE legend that "nothing remained" at Carthage has been at last dissipated, and from researches lately made on the site of the ancient city, we can be certain that a very great deal remains. Carthage was first destroyed in the year 146 B. C., by the Roman General Scipio at the conclusion of the Punic Wars. The common belief was that by orders of the Roman Senate not a stone or a trace remained of the Phoenician Capital. The town was rebuilt by the Romans forty years later, over the ruins of the Punic city, and below the Roman foundations lie débris of the earlier and more famous Carthage.

In digging down below the Roman ruins, we found amidst a layer of ashes a great quantity of Punic remains. Carthage was destroyed, but enough survives if one excavates deep enough to give us a great deal of light on the art, customs, and topography of the once ancient capital of a great civilization.

No matter how shattered ruins may be they can be reconstructed. Even some of the smaller relics found by us have been reconstructed and are now standing, as works of art, in the Museum of Tunis.

In the four different parts of the ancient site that we explored this winter, we discovered two Punic Temples, a Punic necropolis of 700 B. C., a Roman villa and an early Christian Basilica. Enough inscriptions, pottery, coins, lamps, iridescent glass, jewelry, statues, mosaics, remained buried under the surface of Carthage to fill several museums, and as France is unable to protect this

artistic and historical patrimony, it is on the point of being lost forever.

It seems almost past belief that the site so rich in memories of every kind is to be built over to make a summer resort for the inhabitants of Tunis, and a winter resort for foreigners. Yet that is the fate that threatens Carthage. The city of Queen Dido, Scipio, Hannibal, St. Augustine, Belisarius, Sallammbo, St. Cyprian, and St. Louis of France, is to be parceled out for hotels and villas, unless the zeal of the real estate speculator is checked, and it is to America that we come on the part of all lovers of antiquity, history, and science, to make an appeal to save ancient Carthage from disappearing forever. Last winter under the auspices of the French Government with the kind aid of members of the American colony in Paris, I led an expedition to Carthage, the results of which abolish forever the legend that nothing remains there.

It is certainly a sad thing to an archaeologist to explore Carthage enough to know that untold treasures may lie under its surface only to have them disappear in a few years under a modern pleasure resort. There is only one thing that one can do to save Carthage, and that is to make scores of soundings which, resulting in the discovery of a ruin as is always the case, saves it by the new French law from being built over.

It is certainly worth the effort and there is only one people in the world who have the greatness to respond to this appeal for the benefit of science and all mankind. I have brought



Left to right: Cecil McLeod, de Prorok, T. Le Beshn, de Benac, Prince de Waldeck, R. Williams. Most beautiful mosaic in Africa, 30 yards across, red, gold, green and blue in color. About 50 years B. C. The discovery of the grand mosaic, for which we received the Legion of Honor, March 15, 1922.

films of all the work done in Carthage by the Pere De Lattre and twenty cases of relics of Carthaginian art. With these I shall lecture to show those interested the great romance of archaeology and of the need of great scientific exploration to be undertaken at Carthage.

THE EXCAVATION OF CARTHAGE

The Temple of Tanit was discovered in the most unusual way. An Arab one day brought a stone inscription to Mr. Ichart, an amateur archaeologist living at Carthage, and asked him if he would not buy it for a few francs. Mr. Ichart said he would, and the Arab told him where he found the inscription. The Arab indicated the hills of the

Arana in the distance and for three weeks Mr. Ichart and a friend rode over those hills seeking in vain. At last they hit upon the idea of watching the Arab, who is now selling similar inscriptions to tourists. One evening they saw him on his hands and knees out in a field near the Punic Ports of Carthage, digging industriously away. Mr. Ichart crawled up behind him and pounced on the unsuspecting Arab, and so discovered the clew to the Temple of Tanit. He immediately started operations, that resulted in the discovery of a field of votive inscriptions, dedicated to the Goddess Tanit, and to the God Baal Ammon, of the Carthaginians.

The first strata of the excavations consist of hundreds of these inscrip-



Urns containing the bones and ashes of children sacrificed to Tanit.

tions, found about three yards beneath the surface, and varying from one and one-half to three feet in height, all facing east. The first inscriptions showed by their roughness and in-artistic sculpturing that Carthaginian art was in plain decadence when the Romans arrived in 146 B. C. Under the votive inscriptions was found a bed of urns made of red and white pottery. They all have different forms, with handles on each side, and contain the bones of sheep and birds, and a few those of little children.

The second strata was of the same composition, only of slightly better artistic skill. The third, deepest and oldest, is of the greatest interest, the inscriptions being beautifully carved, whilst the urns contained entirely the

bones of children from the age of four months to twelve years, that had been sacrificed to the Goddess Tanit. The legend on each inscription is monotonously the same and generally runs "to the Goddess Tanit, face of Baal," to which a wish is added, and then the name of the offerer of the dedication. These inscriptions were mostly decorated with the triangle of Tanit, the mystic sign of the Carthaginians, which is found all over the dead city. These inscriptions are of a kind of hard bluish stone, and are obeliscal in form. Below the urns in the third district floor of the excavations were found many votive altars in a soft sand-stone. Each altar has either the triangular sign of Tanit, or a mummy-like replica of the goddess standing between two col-



Roman Palace, Byzantine Baths, early Christian Chapel, and below Punic Tombs (700 B. C.), all in one corner. One month's excavations.

umns. The altars of the deepest strata were all of pure Egyptian origin. The Pere De Lattre put the epoch of these altars at about 800 B.C.; they show that Carthage was a large colony already at the epoch that Dido was supposed to have founded it. It shows, too, that the first city was on the Plains, near the ancient ports, and not on the acropolis, as was always formerly believed.

So here at last was discovered the infamous temple of Tanit, whose hideous cult of human sacrifices damned the Carthaginians in the eyes of the ancient world, and whose discovery today brings vividly back to us the chapter in Flaubert's *Salamambo* depicting this religious power of the ancients. The proof we found that the deepest

layer is of Egyptian origin is mostly in the silver rectangular tablets on which is engraved the squatting Sphinx and the God Bes. Many amulets in a bluish stone represented the eye of Osiris, and were covered on both faces with Egyptian hieroglyphics. What one found in greatest abundance, however, were bracelets and earrings, mostly of gold. A few statuettes in terra cotta were found in the deepest layer, but were spoiled by the sea water that soaks in there, the sea being only 200 yards away. We have no doubt that the God Baal Ammon was originally the Ammon Ra of the Egyptians, and that the cult of Osiris was held in Carthage before the Phoenicians arrived there.



A series of rooms in the Baths of Gargilius discovered last March.

TEMPLE OF TANIT

The Temple of Tanit has only just been discovered. Its massive foundations seem to cover a large area, and we expect to unearth in the near future many objects giving light to the lost mysterious cults of the Carthaginians. The discovery of this Punic sanctuary proves indisputably that the Egyptians had a settlement at Carthage at least 500 years before the Phoenicians. It is only with the continuation of the work already started that more definite facts can be ascertained from this discovery, which is the most important ever made at Carthage. The urns, inscriptions and votive altars from this Temple of Tanit have arrived safely in America, and are on exhibition at the

French Institute, 559 Fifth Ave., New York, with the rest of the collection, for the examination of American scientists.

Our next excavations were made on the Hill of Junon, north of the Acropolis. There was only a mound of bricks showing above the surface of the poppy fields, when we decided to start a second excavation. The mound of bricks turned out to be the roof of a Roman palace, where we found seven perfect mosaics of the first Roman period, two hundred bits of inscription, a room full of broken iridescent glass, several broken statues, and a complete collection of African lamps ranging from 100 to 300 A. D.

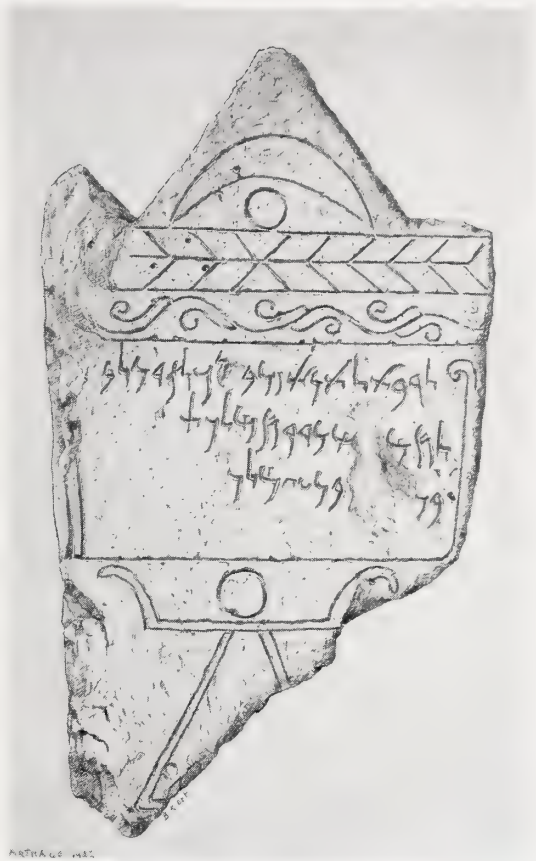
Beneath one of the mosaic floors we found a Punic ruin that led us some

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thirty yards under the hillside. In the opinion of Pere De Lattre it was an entrance to a Temple dedicated to Neptune. The ceilings of this strange edifice are all sculptured in the form of sea shells. The continuation of this discovery offers the greatest interest and possibilities, and once more discredits the legend that nothing Punic remains at Carthage. This is the second known Carthaginian monument discovered by us.

BATHS OF GARGILIUS

To the northwest of the corridor leading into the Temple we excavated several Roman cisterns in perfect preservation. In one of these cisterns we found an early Christian chapel, full of Byzantine relics, and several early Christian inscriptions and tombs. It was here that we found seven of the earliest known statuettes of the Virgin Mary, all in terra cotta. This chapel seemed to have been built in secrecy, perhaps to escape the persecutions of the second century. The Christian remains of Carthage are very extensive. Twenty-four basilicas have been located by the Pere De Lattre, but only a third of these have been properly explored. If one wishes to see what one of the early Christian basilicas was like, it is to Carthage and North Africa that he must go. No land in the world is so rich in early Christian relics as North Africa, for in Rome and elsewhere the early Christian churches have been destroyed or completely built over, but in Carthage one may still see the Basilicas of St. Cyprian and Damous el Karita, two pure examples of the earliest sanctuaries of Christian worship known to the world. We hope some day by the continuation of this exploration to prove that here are the baths of Gargilius, placed by historians



Votive inscription from Temple of Tanit, Carthage.

generally on this part of the hill of Junon.

It was in these baths of Gargilius in the year 411 A. D. that St. Augustine won by his brilliant oratory the victory over the schismatic Donatists, and preserved the Catholic religion of to-day.

PUNIC TOMBS

The fourth task undertaken by the expedition was a series of excavations in the different Punic tombs of Carthage. It is only in these tombs that one can find the uninjured works of art of the Carthaginians, they having been preserved in their rocky caverns from the fire of destruction. Masques, lamps, pottery of all sorts, and some very beautiful jewels of about 700 B. C.

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Punic Vase, found at Carthage.

were excavated from the Punic tombs of Cape Carthage. It was in excavating these tombs that a landslide occurred putting half the expedition out of commission for a time. We have excavated several of the rooms of the so-called baths of Gargilius and have made a sort of reconstructed ruin there with several rooms filled with the cases of Carthaginian relics dug up by this year's expedition.

Amongst the great quantities of débris we examined in our sieves, we found many precious stones, emeralds, rubies, and lapis lazuli; and a great quantity of iridescent glass beads, some of them of the very finest Carthaginian period of about 350 B. C. We also

found in four months five thousand coins in gold and silver, but mostly in bronze. We found also a collection of cameos.

Carthage is supposed to have had 700,000 inhabitants at its most prosperous period. Six civilizations have built successively above the original foundation. To indicate the wide scope of our discoveries in the "baths of Gargilius" on the hill of Junon, the following are some of the finds. First we may mention the Punic tombs of 500 B. C., where we found the funeral relics and jewels of what up to the discovery of the Temple of Tanit were supposed to be of the first Carthaginians. After this discovery and above the mosaic floors, we laid bare a wealth of Roman relics, much the same as those found in Pompeii, including inscriptions, lamps, coins, frescoes, pottery and jewels, bracelets and rings, and iridescent glass, mostly broken, but enough intact to start a small museum in that spot of Carthage alone. Here also we found many relics of the Vandals, several hundred coins, pieces of armor, and many examples of the peculiar Vandal lamp. Amongst the débris near the surface were found many Byzantine objects: plates and coins of Justinian and Belisarius, lamps with the monogram of Christ engraved on them, and several beautiful pieces of sculptured ivory and bone. The early Christian relics are, some of them, quite unique, and the Pere De Lattre has a collection illustrating the whole history of early Christian art.

We found two hundred lamps with the different mystic signs of Christ, 120 preserved intact. In the early Christian chapel we discovered two crosses in bronze and a quantity of stone tombs with the names of early Christian martyrs inscribed on their

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covers. We explored also some of the early Christian tombs that are buried on the road from the amphitheatre. There were many hundreds of early Christian martyrs buried between the headquarters of our excavations and the amphitheatre, lying to the north of Carthage.

Very large tracts of Carthage have not been explored. The site of the Forum, the Punic ports, the baths of Antonine, the circus, and numerous other monuments of antiquity mentioned by Roman authors are still mysteries to be solved. The Pere De Lattre has laid bare the four basilicas, St. Cyprian, Doumies, Damous el Karita, the Chapel of St. Cyprian, the amphitheatre and many Punic tombs.



Punic Altar discovered at Carthage.

He has located eleven other basilicas and Byzantine churches and is only waiting for the financial means to be able to restore these ruins so hallowed in the story of early Christianity for the benefit of mankind. The amphitheatre has been excavated only in part by him. The *Services des Antiquites* has started to excavate the Roman theatre, but has not found the means to continue. The theatre is lying partly excavated with scores of columns and capitals lying all over the ground and just ready to be reconstructed. The material is entirely there.

We have proven now that there are countless remains still under ground in Carthage and ready to be dug up. Of the Egyptian relics we know very little, but the Punic, Roman, Vandal and Byzantine epochs certainly offer the greatest possibilities.

New York City.



An altar from the Temple of Tanit with the sign of the goddess on it.

Ὅν οἱ θεοὶ φιλοῦσιν ἀποδνήσκει νέος



HOWARD CROSBY BUTLER

BORN AT CROTON FALLS NEW YORK
MARCH 7, 1872

A.B. 1892 : A.M. 1893
PRINCETON UNIVERSITY

FELLOW IN ARCHAEOLOGY PRINCETON UNIVERSITY
1893 AND 1897

FELLOW OF AMERICAN SCHOOL OF CLASSICAL STUDIES IN ROME
1897 TO 1898

PROFESSOR OF THE HISTORY OF ARCHITECTURE PRINCETON UNIVERSITY
1900 TO 1922

FIRST MASTER IN RESIDENCE OF THE GRADUATE COLLEGE
1913 TO 1922

DIRECTOR OF THE SCHOOL OF ARCHITECTURE
1920 TO 1922

CHAIRMAN OF THE RESEARCH COMMISSION OF THE ARCHAEOLOGICAL
INSTITUTE OF AMERICA 1921 TO 1922

DIED IN PARIS FRANCE AUGUST 13TH 1922

EXPEDITIONS TO THE SYRIAN DESERT
1899 TO 1900, 1904 TO 1905, 1909

EXPEDITIONS FOR THE EXCAVATION OF SARDIS
1910 TO 1914, 1922

CONTRIBUTING EDITOR OF ART AND ARCHAEOLOGY
1916 TO 1922

NOTES FROM THE GALLERIES

NEW YORK

New Gallery of the Association of Painters, Sculptors and Laymen in Grand Central Station

An organization of art collectors, business men and directors of art museums in various parts of the country, and many of the leading artists and sculptors, for the operation of a great art exhibition and sales gallery covering the entire dome floor of Grand Central Station has been recently effected. Its purpose is to popularize the work of American artists.

Among the lay members who will insure the maintenance of the gallery are Mrs. Joseph H. Choate, Irving T. Bush, John G. Agar, Mrs. Willard Straight, Miss Helen Frick, L. A. Osborne, vice-president of the Westinghouse Company, Walter L. Clark and Charles L. Hutchinson, president of the Chicago Art Institute. Altogether there are a hundred. Heading the list of artists who have joined the project are John S. Sargent and Daniel Chester French.

Completed, the gallery of the Association of Painters, Sculptors and Laymen will be the largest in New York outside of the Metropolitan Museum, having a floor space of 14,000 square feet and 1,500 linear feet of picture hanging space. Through the co-operation of the New York Central Railroad Company, which is spending \$52,000 in alterations to fit the galleries, all will be ready for the first exhibition about January 1.

Exhibition of Marines and Still Lifes by Sigurd Schou at the Milch Galleries

Sigurd Schou, who has recently returned from Norway where he made a series of illustrations for Johan Bojer's new book, "The Last of the Vikings," exhibited at the Milch Galleries from November 27 to December 9. Mr. Schou, a pupil of Anders Zorn, is one of those well-rounded artists who works in many fields and achieves distinction in each. No one would guess from one of his turbulent marines how delicately and tenderly he can paint a nude or how completely he responds to the richness of jewel-toned fruit and brilliant flowers.

"The Little God of Plenty," one of the finest of his still lifes, has recently been purchased by friends of the artist for the Chicago Art Institute. It is a picture that fairly represents Mr. Schou. It has the handsome color, the looseness of touch, the joyous spirit that make his pictures the kind one would like to live with. He is very fond of introducing into his flower pictures a gleaming Buddha, a Japanese embroidery or a jade bowl for the sake of its fine color and interesting form. In "The Little God of Plenty" the flowers and fruits of Autumn are massed like some votive offering before the golden figure of a Chinese god. Against a background of flaming red is the dusky bronze of oak leaves. Autumn asters, grapes of red, green and blue and a bowl of apples and pears strew their varied colors across a silk cloth of shimmering blue. The gleaming black of a bowl on a teak wood stand drives home the glow of color around it.

The marines, for all their vigor, are high in key and incline to a luminous opalescence. Even in the smaller marines one feels the power of the sea, the sense of vast distance, the unending motion of the waves. The great rocks that dash the waves back in curling foam are built up solidly and firmly. The sky and sea melt together in the unmeasured distance.

Frank W. Benson's Virile Water Colors at the Milch Galleries

Frank W. Benson is showing a group of recent water colors at the Milch Galleries. The popularity of Mr. Benson's water colors, a number of which were shown at the Corcoran Gallery in Washington last year, threatens to rival the fame of his oils and etchings. In each medium he has developed an entirely different artistic speech. The oils are rich and full, and at the same time have refinement of line and feeling. The etchings of birds are thoroughly satisfying to nature lover and artists alike in their beautiful accuracy. The water colors have the strength and vigor of Winslow Homer's.

The exhibition at Milch's consists of coast scenes, figure studies and still life subjects. Some of the coast scenes were painted in Maine at North Haven, near the artist's country place. Others were done along Cape Cod.

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Modern Americans at the Daniel Gallery

There are certain American artists of today—whose paintings are seen at the Daniel Gallery the first part of this month—whose work has both intensity of feeling and a kind of detached air of consideration, as though aesthetic emotion has undergone a refining process by the action of the intellect. Such a one is Charles Sheeler. His drawing of a heavy-headed pink tulip pulses with feeling and yet seems to say that the artist has not attempted to express his own emotional reaction so much as to be entirely true to his subject. He has given all his effort to expressing it, not himself, and so has set his powers free to create a work of art rather than enslaving them for the needs of self expression. For exquisite rendering of form, for restraint, for perfection of line, it would be hard to go beyond his drawing of a vase with three green leaves standing in front of a pitcher of brown pottery.

Charles Demuth is one in whom refinement of expression is joined to an especially revealing way of painting everyday things, from a pot of cyclamen to the towers of a factory. He looks at things as though he saw them for the first time, without any preconceived formulas of expressing them. "The Rise of the Prism" is a study, in planes, of a landscape. The pure brilliance of its reds and greens, and its union of natural forms with the abstract make it typical of Demuth.

Preston Dickinson is a stimulating painter whose pictures provide an exceptional visual feast both in their division of the canvas and in their handsome color. An "Interior" juxtaposes the lines of a table, a blue curtain, and a vase of tiger lilies so that the space is built up of balanced units that lead the eye again and again back into the picture and making it complete within itself.

These are only a few of the group. Others are Ernest Lawson, with his Maine landscapes, John Carroll, with a striking portrait of a girl in blue, and William Glackens, whose flowers are given ephemeral delicacy in color and form.

Thorndike's First American Exhibition at the Kingor Galleries

Charles Hall Thorndike, an American painter who has spent most of his life in France, is being introduced to his own country in an exhibition of landscapes at the Kingor Galleries lasting into the first part of December.

CHICAGO

American Exhibition of the Institute

One of the most pleasing rooms in the American exhibition of paintings and sculpture which is now on view at the Art Institute is Gallery 253. This gallery is decorated with gray-white walls and all of the paintings are in delicate tones. There are no less than seven snow scenes in this room. Ernest Albert has painted one of the largest, an old mill with a small stream coming down through the foreground. It has the exquisite quality and subdued coloring of a dainty tapestry. Nature is asleep in her white mantle, but she is a sleeping beauty, nevertheless. A magnificent Childe Hassam hangs in this room, showing in full bloom and occupying nearly the entire surface of the picture, a large dogwood tree. In this room the Krehbiel, with its feeling of melting snow; the Singer, with its sense of mountain vastness; the Thompson, with its back-yards under show; and the DeVoll, depicting a heavy snow-storm through which the artist has given his feeling for design in the dim shapes of buildings, are worthy of note.

The next large room to the east has few landscapes, the room being hung largely with portraits and figure paintings. The landscape by Granville-Smith shows nature in one of her quiet moods—a restful, unpretentious farm scene, simply painted, but filled with the brooding silence of a lazy spring afternoon. The Sutter landscape, a night scene in winter, in the same room, has a strip of night sky with the stars shining, that is full of tenderness and feeling. In Carl Krafft's "Down South," also in this room, you glimpse the corner of an old mansion through an opening in the luxurious foliage in the foreground. The play of light and shade is most beautifully distributed throughout the picture. Miss Hartrath has a charming sunny landscape—a picture for the home.

A canvas done in a broad rich technique, yet full of rare quality, is Folinsbee's "Chautauqua" scene. Helen M. Turner has an unusual out-door figure study called "Morning" in which the play of light and shade is exquisitely handled. Breckenridge's "Whitemarsh Valley" is a strong, vigorous painting handled in modern style.

ART AND ARCHAEOLOGY

WASHINGTON

The Art Center

The Art Center, 1106 Connecticut Avenue, has become a veritable bee-hive of artistic activity since the Art and Archaeology League established its headquarters there in October and was given charge of its educational activities. Exhibitions have been held from week to week, notably Miss Gertrude Brigham's exhibit of Central European Arts and Handicrafts, gathered during her sojourn in Europe last summer; Rudolf von Huhn's caricatures; the presentation of Washington handicrafts by the Handicraft Guild; paintings by Philip Adams; monotypes, marine and landscape subjects of Cape Cod by Theo. J. Morgan, and charming nocturne pastels by Mrs. Eleanor A. Gleason. The League has held meetings on alternate Saturday evenings with illustrated lectures on Japanese Prints by G. Hamilton Martin, on "Historic Homes of Washington" by Miss Charlotte Van Doren, and on "Historic and Artistic Geneva" by Mrs. Mitchell Carroll. The Sunday afternoon Open House Teas have drawn together large gatherings interested in the exhibitions. The League has also announced Art study courses, which already give promise of developing into an Art School in the near future. These include drawing and paneling, interior decoration, landscape gardening, batik and special subjects, besides history of schools of painting and gallery visits.

The Arts Club

The Arts Club opened its new season of activity on October 1 with a distinguished exhibition of over fifty water colors by Dr. William H. Holmes, director of the National Gallery of Art. This collection occupied the entire space in the main exhibition room of the club. The exceptional quality of Dr. Holmes's work made a profound impression upon club members and visitors, who were more than ever struck with the fact that among watercolorists few are the peer of Dr. Holmes. The diverse character of his work was widely commented upon. Some of his compositions bear the classic mark of the English school, the work showing infinite detail and in some cases suggesting Sargent in his most alluring aspects. These were in strong contrast with the impressionistic studies of gigantic mountain peaks and other striking phenomena of nature depicted with vivid strength. Dr. Holmes's delineations of the familiar scenes of Washington's environs gave keen delight to connoisseurs and lay visitors alike, but the favorite of the collection seemed to be a Jamaican scene, which occupied the central position on the South wall, showing a broad stretch of sea and harbor seen through a screen of drooping foliage and flowers, a most charming picture, exquisitely rendered.

The Arts Club paid honor to the creator of this exhibition by inviting Dr. Holmes to be the guest of honor at its first formal social event of the season, on October 3, when the President of the Club and Mrs. Henry K. Bush-Brown, with the members of the Art Committee, were the hosts at a dinner and reception. In an after-dinner address, Dr. Holmes reviewed the history of the National Gallery of Art since its establishment in 1906, and mentioned its gradual acquisition by gift of a collection valued at over ten million dollars.

The work of Mr. Glenn Madison Brown was represented at the Arts Club during the first fortnight in October by an interesting collection of etchings and woodcuts in great variety, with several studies in lithographic technique. During the last two weeks in October the exhibitions represented, respectively, the work, less known in Washington, of Boyer Gonzales, of New York and Texas, and of Charles A. Aiken, of Massachusetts.

Mr. Charles Moore, chairman of the Fine Arts Commission, on October 5, gave an informal talk at the Arts Club on the development of the City of Washington, stating in the course of his address that within the next ten years Washington would see a greater number of buildings erected than had gone up in any decade since that between 1790 and 1800, when the Capital was brought here from Philadelphia. He referred specifically to the number of statues recently set in place, or to be erected in the near future in Washington, mentioning those of Edmund Burke, Alexander Hamilton, Ericson, and the contemplated monument in memory of the Titanic disaster.

Arts Club exhibitions for November opened with a showing of still life subjects by May Bradford Shockley, of Palo Alto, California. Examples of portraiture by E. L. Itsen, of New York, and of the work of Mrs. Brannigan, of Fitzwilliam, New Hampshire, were on view from November 16 to November 30. The Arts Club winter exhibition for resident and non-resident artists will be held from December 15 to February 15.

ART AND ARCHAEOLOGY

The National Gallery

John H. McFadden, Esquire, the millionaire philanthropist of Philadelphia, who died February 16, 1921, left his very important collection of art works in trust to the city of Philadelphia with the proviso that it shall, under certain conditions, find a permanent home in the City Art Museum now in course of construction. The Trustees of the Estate, desiring to have the collection well placed and cared for until the building is completed, offered it to the National Gallery of Art, and it is now installed to excellent advantage in the two long south rooms of the Gallery in the Natural History building, where it will remain for two or more years.

The collection, which comprises forty-four canvases representing nineteen British masters of the period between 1697-1882, is valued at a million and a quarter. The masters represented are: Richard Parkes Bonington, John Constable, David Cox, John Crome ("Old Crome"), Thomas Gainsborough, George Henry Harlow, William Hogarth, John Hoppner, Sir Thomas Lawrence, John Lunnell, Sen., George Morland, Sir Henry Raeburn, Sir Joshua Reynolds, George Romney, James Stark, George Stubbs, J. M. W. Turner, Sir John Watson Gordon, Richard Wilson.

Washington is thus highly favored in its wealth of works of the masters, having in the Gallery on view beside the McFadden Collection, the Harriet Lane Johnston, the Ralph Cross Johnson, the Henry Cleveland Perkins, and the Rev. F. Ward Denys collections, and it is anticipated that later on the rich collections of the Freer Gallery will be open to the public.

The Corcoran Gallery of Art

The Walter Ufer Indian subjects now on exhibition, are of great interest and variety, especially so since one of Ufer's works, "Strange Things," was purchased from the last biennial for the permanent collection of the Corcoran.

Ufer, who was born in Louisville, Ky., in 1876, studied in Chicago, Dresden, Munich and Paris, after which he returned to America and devoted himself to Mexican Indian types. He is an associate of the National Academy, and a member of art societies in New York, Chicago, Taos, N. M., Los Angeles, Philadelphia, Boston, Washington and abroad, and he has received many prize awards, including the Altman prize of \$1,000 from the National Academy of Design in 1921.

Among his notable works, Ufer is represented in the Chicago Art Institute, in the Springfield (Ill.) State House, in Brooklyn, the Pennsylvania Academy, the Maryland Institute, in Los Angeles and in the Chicago municipal collection.

The pictures in the present exhibition are fascinating Indian subjects, painted in a bold, free style. The display, which is arranged in the circular gallery on the second floor, will continue through January 1, and the public is invited.

BALTIMORE

New Museum of Art

The Directors of the Baltimore Museum of Art, at a recent meeting held at the home of the President, Mr. Blanchard Randall, took important steps leading toward the opening of the Museum in the very near future. Miss Florence N. Levy of New York was appointed Director. Miss Levy brings to this important post wide experience in the field of American art activities, keen sympathy with educational problems and unusual familiarity with the industries that depend for their success upon good taste in design and expert craftsmanship. Miss Levy will henceforth spend at least two days of each week in Baltimore to develop the Baltimore Museum of Art along the most modern and approved lines, to build up its permanent collections and to arrange immediately for special loan exhibits. The Garrett Mansion, facing Mt. Vernon Place at the corner of Cathedral and Monument Streets, which has been placed at the disposal of the Directors, is being adapted to the Museum's needs.

Various art societies of the City will have their headquarters in the building—the Municipal Art Society, the Handicraft Club, the Friends of Art, the Water Color Club, etc. It will become a veritable center for the art activities of Baltimore.

ARCHAEOLOGICAL NOTES AND COMMENTS

Excavations at Carthage

ART AND ARCHAEOLOGY is glad to present to its readers the first descriptive article to appear in an American magazine on the Excavations at Carthage, 1921-22, conducted under the auspices of the French Government by Count Byron Khun de Prorok. There is every reason why Americans should cooperate with France in the continuance of the excavations and it is with great satisfaction we announce that certain Americans, who wish for the present to remain incognito, have agreed to finance the Expedition for the Spring of 1923. Count de Prorok has lectured in New York at Cornell and Johns Hopkins Universities, and is to lecture in Washington before the Archaeological Society in January. ART AND ARCHAEOLOGY will note from month to month the progress of the Excavations and will present its readers with another illustrated article by the Count de Prorok at the end of the season's work.

Dr. Hewett's Explorations at Casas Grandes, Chihuahua, Mexico, 1922

Dr. Edgar L. Hewett, who was in charge of the Expedition to Chihuahua, Mexico, during the summer of 1922, conducted by the School of American Research in collaboration with the Archaeological Society of Washington, presented the results of his preliminary exploration in an illustrated lecture, December 19, at the U. S. National Museum at a joint meeting of the Archaeological Society and the Anthropological Society of Washington. The subject of his lecture "The Valley of Azetlan: A Search for the Original Home of the Aztecs" shows how significant are the discoveries that await the archaeologist in the further excavation of this important site during the summer of 1923.

Mechanical Perfection of ART AND ARCHAEOLOGY

In the August number of *Associated Advertising* Norman T. A. Munder of Baltimore, universally regarded as the foremost expert on the printer's art in America, in an article entitled "The Personality of the Printed Salesman," pays the following tribute to the mechanical perfection of ART AND ARCHAEOLOGY:

"In the June number of ART AND ARCHAEOLOGY, splendidly printed by Gibson Brothers, Washington, D. C., the ink used is Sigmund Ullman Co.'s doubletone ink; the paper is semi-dull finish, bringing out the real beauty of the ink, changing its tone more than on an ordinary polished paper. This semi-dull finished paper intensified the color of the ink. Ordinarily the varnish in printing ink is transparent but in the doubletone inks an odd-colored dye is added and finally makes an interesting background of a different color in the picture. Really it can be said that three or more colors can be seen in a page made up of type and illustrations. The type appears one color, the pictures in two or more colors—three color effects in all with one operation."

The Pittsburgh Double Number of ART AND ARCHAEOLOGY

Our Pittsburgh Number (Nov.-Dec. 1922) has been favorably reviewed in the art columns of all the Pittsburgh daily papers as well as in many newspapers and periodicals throughout the country. In order that other cities may be stimulated to follow Chicago and Pittsburgh in the preparation of similar numbers in our series, "American Cities as Art Centers," we gratefully express our appreciation of the following letter from the President of the Board of Trustees of the Carnegie Institute:

December 7, 1922.

Dear Mr. Carroll:

On behalf of the Board of Trustees and the officials of the Carnegie Institute I desire to express our united thanks for the splendid presentation of Pittsburgh as an Art Centre, which appears in the December number of ART AND ARCHAEOLOGY. It was a wonderful compliment for you to pay to this city to devote the entire issue of this magazine to a description of the artistic tendencies of this great city. It is very gratifying to us all to have such a representative and authoritative journal prove to the world by the testimony of these beautiful pictures and the equally interesting texts describing them that Pittsburgh is devoting its mental and material resources to something

ART AND ARCHAEOLOGY

more than the accumulation of money, and to show also that the beautiful things in the world of art have a substantial dwelling-place in the hearts of this community.

I congratulate you upon the success of your effort to present this intellectual side of Pittsburgh life, and assure you once more that you have won the gratitude of all our people by the superb manner in which you have achieved the task.

Sincerely yours,

S. H. CHURCH,

President, Board of Trustees of the Carnegie Institute.

Two Heroic Egyptian Statues for the Metropolitan

Of particular interest to archaeologists are the two large statues of Merneptah, the Pharaoh of the Exodus, 1225-1215 B. C., recently acquired by the Metropolitan Museum. The story of their coming into the Museum's possession is somewhat unusual. It seems that the Museum's Egyptian Expedition is permitted by the Egyptian Government to keep half of its discoveries each year, the other half going to the Museum at Cairo. A year ago the Expedition made a unique find in the sarcophagus of Queen Aashait, which was so fine and so unusual that the Cairo Museum felt it should not be permitted to go out of the country as none like it had ever been discovered. However they wished to be entirely fair to the Metropolitan and proposed that instead of making any division that year, for there was nothing to balance it in value, they wait until the next year and see if anything would be uncovered that would turn the scale. But next year the Expedition was not particularly fortunate and still there was nothing to compensate the Metropolitan justly. So the Cairo Museum offered the Metropolitan a choice of certain important monuments of which they had equivalents. The two chosen were two of Merneptah, son of Rameses the Great, which stood at the entrance of the eastern doorway of the forecourt of the Temple of Luxor. They are the two largest statues ever brought to this country, one being 8 feet 4½ inches high and the other 7 feet 5½ inches high. The smaller figure undoubtedly once wore the crown of Upper and Lower Egypt which would make it of the same height as the other figure.

These two figures were uncovered some time during the recent war, in 1916 or 1917. They were taken from the position which they had occupied before the Temple of Amon for more than three thousand years and placed in the Museum at Cairo. An interesting point is the realistic modelling as shown in the knees and legs which reveals an unusual appreciation of the subtleties of contour. Another feature is the method in which the stone was pieced out where it was not large enough, the method of doweling the "patches" to the main stone proving the ingenuity of the ancient sculptor.

Important Archaeological Collection from Brazil Comes to New York

During his recent visit to Rio de Janeiro as a delegate to the XX International Congress of Americanists, Prof. Marshall H. Saville secured for the Museum of the American Indian Heye Foundation, an important archaeological collection from southern Brazil. The great region between the mouth of the Amazon River and the frontier of Uruguay is today the greatest black spot on the archaeological map of the American continents. The archaeological collection in question is the result of more than thirty years collecting by a German scientist, and the specimens are mainly from the states of Matto Grosso, Minas Geraes, Sao Paulo, Rio de Janeiro, and Bahia. It is composed mostly of stone objects such as implements and ornaments, and a few pieces of pottery. The collection will soon be on exhibition in the Museum of the American Indian Heye Foundation, which was formally opened to the public November 15.

Twenty-Second International Exhibition of Carnegie Institute, Pittsburgh

The Twenty-second International Exhibition of Contemporary Paintings will open at the Carnegie Institute on Founder's Day, April 26, 1923.

A new system for selecting paintings for the Exhibition has been formulated by the Fine Arts Committee of the Institute. It places upon advisory committees of painters themselves the responsibility for the choice of the two hundred and seventy-five canvases to be hung.

Additional information about the Exhibition may be obtained by addressing Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania, or the European Representative of the Institute, Guillaume Lerolle, 14 rue Brémontier, Paris, XVII^e, France.

EARLY CHINESE ART



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The Temple Coins of Olympia. By Charles T. Seltman. Cambridge: Bowes and Bowes. £2/3/. 4to, pp. x+117, with 12 Collotype plates.

A distinct and important advance in our knowledge of the beautiful coin issues of Olympia is here offered by Mr. Seltman to students and collectors.

Recognizing the inadequacy of studying a large and complicated coinage by the ever variable criterion of style alone—a criterion always seriously influenced by individual training and ability—Mr. Seltman has successfully followed the more modern and scientific method of primarily basing his studies upon the sequence of dies, necessarily checked and guided by the larger considerations of style and historical events. To accomplish such a task required an immense amount of material, and so the study is based upon casts or photographs of over 850 coins preserved in the many public and private collections of Europe and America. As a result, the book practically represents a corpus of the known coins of Olympia—in itself a very considerable achievement.

It may be said that the true sequence of the dies used at this important mint has now been very largely established by Mr. Seltman—with most interesting results as to the probable and sometimes almost certain chronology of the various issues. The author, with convincing arguments, finally decides the long debated question of whether these coins were struck at Olympia itself, or in the little hill town of Elis. To him it can only have been the great Religious centre of Olympia whence emanated these attractive coins. Something new and of peculiar interest is the author's contention that the coinage falls naturally into two distinct groups, the one bearing the head of Hera, the other the types of Zeus or of his eagle, and that therefore the former series must have been issued from the precincts of the Hera temple, the latter from those of the great temple of Zeus at Olympia.

Finally emphasis should be laid on the fact that the work offers us an invaluable accumulation of material, particularly in the twelve plates with which it is adorned. As the coins of Olympia naturally possessed a great sentimental and religious appeal to the ancients they were doubtless long retained as pocket pieces and souvenirs by their owners. As a result the average specimen met with today is usually considerably worn or damaged. Therefore these plates will be of particular value as on them Mr. Seltman has been at pains to assemble the best obtainable specimens from every die,

obverse or reverse, known to him. Altogether his achievement is a splendid one and he is indeed to be congratulated.

E. T. NEWELL.

Turquoise Mosaic Art in Ancient Mexico. By Marshall H. Saville. New York: Museum of the American Indian Heye Foundation, 1922.

The art of the mosaic worker had advanced to a high place in ancient Mexico. Examples of their craft which survived the wreck of the Conquest are highly prized by a few great museums and these mostly shattered relics enlighten us as to the extraordinary skill of the ancient Aztec lapidaries. Professor Saville has described and illustrated in this work all the known major examples, numbering 45, of which 22 are in the United States and 23 in Europe.

The topics treated are: The earliest historical accounts of turquoise mosaic in Mexico; tribute of mosaic paid to Aztec rulers; source of turquoise; the Aztec lapidaries and their work; objects decorated with mosaic; existing specimens of mosaic; conclusion; notes; list of work describing Mexican mosaics; and index. What is to be greatly commended and which also gives this work of Professor Saville a fascinating interest is the use of the historical background, a method employed with telling effect in his book on Mexican goldwork.¹ Such completeness of data accompanies the subject that it would seem that more is known of this ancient art than of many modern arts. While it is shown that mosaic of turquoise, shell and other hard material was applied to various surfaces, the objects of major mosaic art almost exclusively have survived on a basis of wood, which illustrates also the skill of the wood carver. This subject Professor Saville expects to take up later on. Readers of ART AND ARCHAEOLOGY will be glad to know that the best preserved piece of ancient Aztec mosaic art is in an American museum. It is a shield 12½ inches in diameter and is estimated to contain 14,000 individual pieces, some of them carved. The design represents a sun disc with 8 pointers on the outer rim. The circular area in the center contains a picture perhaps relating to the worship of the planet Venus. This remarkable specimen is one of 17 Mexican mosaic objects lately acquired by the Museum of the American Indian Heye Foundation. It is sufficient to say that the publication here considered is brought out in the superior format, typography and paper which characterize the contributions of the Heye Museum.

WALTER HOUGH.

¹The Goldsmith's Art in Ancient Mexico. New York: Museum of the American Indian, Heye Foundation, Indian Notes and Monographs, 1920.

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NOTICE

Owing to the rapid growth of the mailing list of ART AND ARCHAEOLOGY, and the unusual demand for special numbers, our stock is almost exhausted of the following:

V, Nos. 1, 4 (January, April 1917); VI, No. 6 (December, 1917); VIII, No. 5 (September-October, 1919); IX, No. 2 (February, 1920); X, No. 2 (August, 1920); XI, No. 2 (February, 1921).

25 cents per copy will be paid for any of these numbers upon delivery at this office.

ART AND ARCHAEOLOGY

The Octagon, Washington, D. C.

Omar, the Tentmaker. A Romance of Old Persia, by Nathan Haskell Dole. Illustrated by Frank T. Merrill. Boston: The St. Botolph Society, 1922.

This historical romance, published by the St. Botolph Society, from the press of the Page Co., is dedicated to The Omar Khayyam Club of London and to all admirers of the poet-astronomer. The historical basis of the romance is the story of the Seljûk dynasty during the Sultanate of Malikshah, toward the close of the 11th century, whose able and liberal minister, known as Nizâmu'l-Muek, brought the Sultanate to the highest pitch of celebrity. Omar Khayyam is represented as the intimate friend of the Vizier, and becomes for a time closely associated with the Court of the Sultan. The romance centers about Omar's love for the Greek hostage Agape, and the jealous hatred of Hasan ben Sabah, founder of the fanatic order of the Hasanites or Assassins, who brings about the death successively of Agape, Malikshah and the Sultan, and Omar's retirement to his native town of Nishâpûr.

The book abounds in quotations from the Rubaiyat of Omar and has a poetic flavor that will delight the reader. However free the author may be in his adaptations of fact to the ends of fiction, he has produced a romance that gives living reality to the personal charm of the poet-astronomer of Old Persia. The volume possesses all the qualities of letterpress that have made the Page Company famous. M. C.

How to Paint Permanent Pictures, by Maximilian Toch. New York: D. Van Nostrand Co. 1922. \$1.25.

This is a very practical little volume on the composition of pigments, mediums, and all the material necessary to the production of permanent works of art, whether fresco, easel painting or water-color.

Apparently the reason for the cracking, fading, peeling of canvases as the years go by, is that the pigments are not properly and scientifically made, or their use not properly understood. The author believes that the manufacturers of artist's materials should be compelled by law to label every tube of paint as to its chemical composition in order that the artists may know that they are getting just what the label indicates, and artists too, should understand this technical and practical part of their profession as well as the artistic side of it.

A chapter on Tempera colors, which were used thousands of years ago, tells of what they are made. H. W.

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ART AND ARCHAEOLOGY

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ART AND ARCHAEOLOGY

How Our Readers Feel Toward Art and Archaeology

"The Managing Committee and the Committee on Endowment of the American School of Classical Studies at Athens wish to express their hearty appreciation of the extraordinary courtesy received by the School from the Directors and Editor of the Art and Archaeology Press.

"Not only was the entire October issue of ART AND ARCHAEOLOGY devoted to the School at Athens, but the School was allowed to furnish and edit all the material contained therein. Moreover in other issues much space has been most generously granted to the School, which has thus been enabled to make its merits and its needs known in a particularly appropriate and dignified manner to a large and appreciative public.

"For all these courtesies and this service the Committees, and indeed all friends of the American School of Classical Studies at Athens, are sincerely grateful to the Directors and to the Editor of the Art and Archaeology Press."—Edward Capps, Chairman.

"Enclosed, find a clipping from the Evanston *News-Index*, in which I had the pleasure of calling attention to the Lincoln Memorial Number of ART AND ARCHAEOLOGY. The issue is so attractive and the articles and illustrations of interest to so many that I was glad to have the opportunity of examining it, and recommending it to the attention of others."—Miss Jessie L. Ferguson, Evanston, Illinois.

"I need no urging to subscribe to ART AND ARCHAEOLOGY again, as no one could enjoy more than myself such an artistic and delightful publication."—R. D. Parsons, Zanesville, Ohio.

"It brings pleasure and satisfaction to know of the work that you are doing. The enclosed check is our contribution for \$5, with best wishes for another successful year."—Mr. and Mrs. Van Santvoord Merle-Smith, New York City.

"I congratulate you on the Pittsburgh number. I think it is both interesting and good looking."—E. Raymond Bossange, Director, Carnegie Institute of Technology, Pittsburgh, Pa.

"Every year I make up my mind that it is an extravagance for me to take the magazine; then comes an issue of such superlative interest that I decide that I cannot get along without it."—Herbert D. Winters, Keuka College, Keuka Park, N. Y.

"May I say that I have especially enjoyed the poems in ART AND ARCHAEOLOGY. They are often lovely, I think, and they are always interesting, both on account of being well-written, and on account of the sympathy and clearness with which they state the point of view of distant peoples and of distant times."—Coralie H. Haman, Baltimore, Md.

"Kindly continue sending magazine. The last number is superb!"—Meta Lehmann, Taos, New Mexico.

"I am enclosing herewith my check for the ensuing year of ART AND ARCHAEOLOGY. I thought the last number of the magazine was particularly fine and interesting. How do you manage to get such clear reproductions?"—W. Stuart Thompson, Architect, New York, N. Y.

"Accept my congratulations on the increased worth of ART AND ARCHAEOLOGY. I wish you and it a very Happy New Year for 1923."—Henry Preble, New York, N. Y.

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The Colosseum: Clumsy substructures of a fourteenth century palace clutter up the one-time naval basin.

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The Arts Throughout the Ages

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THE COLOSSEUM REVISITED

By WALLACE N. STEARNS

SO much has been said and written about the Colosseum that one smiles when a new sketch appears. Yet the story never grows old; the building still compels; one sees and the oftener one sees—after the first feeling of amazement has passed—the more one must talk. To the Christian no other monument of Rome is so eloquent. It is holy ground, and even the babble of the throngs that frequent the corridors every clear moonlight evening can not still the voices of the past. Just how many martyrs died for their faith, history probably will never reveal, but to the great Christian world the Colosseum is and must ever remain the most sacred spot in Italy.

This huge pile, Amphitheatrum Flavium, is still, probably, the largest theatre in the world. Moderns have reversed the usage. In the ancient *lingo* a theatre was a show-place; an amphitheatre was a double theatre, the two theatres being placed, as it were, back to back. The Colosseum, then, is really an amphitheatre.

Begun in 72 A. D., completed by Titus in 80, the building was dedicated on a magnificent scale. A hundred days the celebration lasted with gladiatorial combats, and contests between men and wild beasts. Five thousand beasts were killed and fully a hundred men! Such scenes Rome never witnessed before nor after until 248 A. D., the thousandth anniversary of the city's foundation. Constantine forbade throwing Christians to wild beasts; Theodoric put an end to contests between wild beasts; and Honorius in 405 banned gladiatorial contests. In that same year, so goes the story, Almachus, a monk, rushed into the arena among the gladiators and bade them leave off killing one another. He paid the supreme price for his temerity, but, the legend relates, his holy example made a deep impression on those assembled.

As late as 1332, however, the Colosseum was the scene of a bull-fight a *l'Espagnol*. Monadesco's account may be highly colored, still it reflects the



The Colosseum: The view from the air reveals the extent of the destruction.

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spirit of the times. On benches draped in scarlet sat the beauty of Rome, while in the area below, the nobles of Italy, man to beast, contended with wild bulls, each man armed with a single spear and decorated with gay colors and brave devices and titles. And Rome applauded while nine brave heroes died and eighteen suffered grievously. Only eleven of those who entered the lists got safely away.

In 442 and following years, earthquakes shattered the structure, which was rebuilt by Theodosius II and Valentinian III, and later by Athemius, Basilius, and Eutharich, the last, c. 519. The sixth century marks the decline of the Colosseum along with other structures of imperial Rome. At various times between the eighth and fourteenth centuries—notably in 1231 and 1255—earthquakes further wrecked the building. From the fifteenth to the seventeenth centuries the Colosseum served as a quarry for construction both secular and sacred. Sacrilegious hands tore into the pile without regard for consequences or for nature of materials taken. Statues and frescoes were carried off, marble facings were ruthlessly torn away, iron and copper were looted. Even the iron clamps run in with lead, that bound the stones together, were torn out. Archaeology has traced much of this gigantic vandalism as, for example, in the Palazzo Venezia, 1455, the façade of the Palazzo Cancellaria, and the Palazzo Farnese. The building has also been used as a fort, for markets and bazaars, and, late in the sixteenth century, even as a woolen factory.

In 1750 Benedict XIV consecrated the interior to the passion of Christ, setting up the stations of the cross, thus securing the building from further depoliation. And in the eighteenth cen-

tury further danger of collapse was met by the construction of certain heavy buttresses, notably at the ends of the broken outer wall. The name of this Pope (PIUS VII P. M. ANNO VII), is duly marked by a tablet in the wall. As late as 1850-52 Canina was set to further repair the building. Thirteen arches on the third story and seven on the fourth were restored, the outer wall was strengthened, and in the main entrance destroyed marble pediment and columns were replaced in travertine.

War, siege, fire, earthquake, and the ruthlessness of men have not availed to efface this mightiest monument of Roman genius. Battered and scarred, its banks of seats gone, the arena with its passages marred by débris, the Colosseum is still one of the mightiest epitomes of history in the world.

The construction is of travertine blocks held together by iron clamps. The interior is built up with tufa and bricks, the latter about one inch thick. The entire building, without and within, was surfaced with marble slabs held in place by clamps bedded into the wall. The vandal hands that tore off these slabs also removed the clamps, thus leaving the building sorely scarred and pitted. Probably the metal, too, was used, as was the bronze facing of the Pantheon dome, in which latter case the historical student can not look on the marvelous columns of Bernini in St. Peter's without pangs of regret. Christian hatred for all things pagan hastened the work of destruction and left the world poorer by reason of misguided zeal.

The size of the Colosseum does not appear at once. To delve briefly in statistics, the building is an ellipse 1719 feet in circumference, its diameters being respectively 616 and 511 feet, and



Restoration of the Colosseum in all its splendor.

the inner diameters respectively 282 and 178 feet. The total area is estimated at five acres, as over against the thirteen acres of the great pyramid. The greatest height, on the northeast side, is four stories besides the arena with its wall, in reality a fifth story, 157 feet. The first three stories above the arena are carried on columns respectively of the Doric, Ionic, and Corinthian orders. The fourth story shows a wall with windows between composite pilasters. Shattered fragments of decorations lie scattered around in the shape of broken slabs and blocks of marble, pitiful remains of one-time sculptures. Overhead in the royal entrance is a single slab of stucco that has escaped the general demolition, a lone survival of former splendor.

Four triple entrances led to the arena, one at each end of the two diameters. The two facing respectively the Esquiline and Caelian hills, on the shorter axis, were for the royal entrance; the

others were for processions, and for admittance of animals and machinery for the games. The crowd entered through the arcades of the ground story, which admitted to the tiers above. Of the original i to lxxvi numbered arches Nos. xxiii to liv may still be seen. The present bareness of the walls was relieved by stucco-work, inscriptions, statues and other architectural designs. The most notable feature was a colossal statue of Nero, from which sometime in the eighth century the building came to be called the Colosseum. This huge statue, over a hundred feet high, once stood on a spur of the Palatine hill, was later moved—still standing!—to a site near the Colosseum. Originally Nero, the statue became under Vespasian a statue of the Sun. Commodus made it a statue of Hercules, but after the death of this Emperor the statue was again restored as the Sun. *Sic transit gloria mundi!* Not a vestige of it remains.

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The machinery and equipment were on a vast scale. Approximately half of the arena was excavated and by a system of gates could be flooded so that war-ships entered and engaged in combat. Tradition states that the waters of this lake would after the battle be dyed with blood, for the combats were to the death. When there was no naval exhibit this submerged area was drained and covered over to the same level as the rest of the arena. The unsightly walls that now clutter up this ancient bed are the substructure of the Frangipani palace erected in the XIV century.

Underneath the seats and close to the inner wall were dens for wild beasts, while passage-ways lead to other more remote dens for the keeping of beasts for future frays. Doubtless some of these tunnel-like structures were for drains and for canals to convey water for the naval displays. Hoisting machinery provided for lifting of properties to the level of the arena. Overhead, as shown by corbels still remaining, vast awnings probably could be shot over the heads of the spectators. Just how such seas of canvas could be stayed up is still a problem. Down in the arena, however, the contestants, man and beast, struggled in the burning heat and glare of the sun. Life for them was for a few minutes at the best, and the more they suffered the keener was the joy of the onlookers! Doubtless then as now, the voice of protest was heard, but Rome, under the sway of militarism, reveled in blood.

Full 50,000 people could be seated. Some estimates run as high as 87,000, though the more conservative number (45,000 seated, 8,000 standing) is probably the safer. The seats were arranged in tiers and banks, there being three such banks like galleries around

the building, each two banks being separated by a passageway and in turn divided by aisles into sections. Under the arch of the Imperial entrance lies a rough block of marble marked XVIII, perchance one of these seats. Back of and above the third bank was a wall with openings through, and above this again was a colonnaded story, where the slaves stood to watch the games, and from the top of which were sprung the canvas awnings mentioned above.

In the front and lowest row sat the Emperor on a special throne. In the same bank members of the royal family, the Senators, officers of high rank, and possibly the Vestal Virgins were seated. The first fourteen rows around were for the knights. Seatings above were in the order of rank, *hoi polloi* top of all, while on the roof of the top-most colonnade stood the slaves. Many of these marble seats are today to be found in Roman churches, converted into episcopal thrones. The names of the holders of seats were duly inscribed and were changed with change in ownership.

For about one-half the circumference the top-most story of the wall is lacking. Close observation reveals the fact that only a (major) part of the building remains. The outer shell of the Colosseum, the two outer colonnades and corresponding banks of seats, has been razed to the ground for half the circumference, probably to provide building material for the rapacious vandals of the Middle Ages. Pope Pius VII (1800-23) built the buttress walls to support these shattered ends of the despoiled arches. Beginning near the Imperial entrance the observer proceeds half around the structure before he again finds the outer wall also stayed up by a formidable buttress. Sections of modern masonry within reveal how

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nearly these civilized barbarians came to breaking quite through the entire building.

Majestic even in its ruin, the Colosseum is especially impressive when seen by moonlight. The rising moon sheds an uncanny gleam through the arches and at last the disc tops the wall filling the arena with a flood of light and bringing out the structure in all its naked majesty. Then one realizes the vastness of this mighty ruin. The arches come out in relief, the benches fill up, and we see Rome victor on a thousand battlefields, witness of scores of triumphal processions, whose citizenship was more than kingship, whose colossal virtues were held in poise by equally colossal vices.

Every detail was worked out that could make for pleasure. We read from Gibbon's classic description: "Nothing was omitted which, in any respect, could be subservient to the convenience and pleasure of the spectators. They were protected from the sun and rain by an ample canopy, occasionally drawn over their heads. The air was continually refreshed by the playing of fountains, and profusely impregnated by the grateful scent of aromatics. In the centre of the edifice, the arena, or stage, was strewn with the finest sand, and successively assumed the most different forms. At one moment it seemed to rise out of the earth, like the Garden of the Hesperides, and was afterwards broken into rocks and caverns of Thrace. The subterraneous pipes conveyed an inexhaustible supply of water; and what had just before appeared a level plain, might be suddenly converted into a wide lake, covered with armed vessels, and replenished with the monsters of the deep."

When one realizes the magnitude of the structure and the ability to summon the materials and to organize

the armies of labor necessary to the achievement, one wonders at Rome's powers of organization. That slave-labor formed a part in the construction is clear. Tradition informs us that 30,000 Jewish prisoners of war labored on the construction. Surely we had thought of the Flavians as warriors; they were even more captains of industry worthy to be compared with the Pharaohs of Egypt or the builders of Babylon. But even Rome could not stand the waste of wealth and human labor. The nations of the earth poured their resources into her coffers. But while the poor left the country and thronged into the city, while the country-side grew up to jungle and became once more haunt for wild beasts, while wild finance was debasing money and wrecking public credit, while finances failed and morals weakened, Roman autocrats squandered the very blood of the people for what could not satisfy. Men toiled to build Caesar's house, looked on while Caesar reveled, and died that Caesar might be amused. And when the end came there was no one to fight for Rome, nothing to fight with, still less to fight for.

Two natures struggle in man. The visitor to Pompeii sees them in marked degree—beauty and beastiality. And the conflict wrought ruin as it ever has done in the lives of peoples. Perhaps Rome did not sin more; she sinned also. The real show in the Colosseum did not take place in the arena. The great exhibition was in a hundred thousand eyes and in the impassioned features of assembled throngs. Bestiality triumphed, and when bandit hordes from the northland came seeking loot and homes Rome collapsed and the wild orgies of the Colosseum tell the story of moral ruin.

Lebanon, Ill.

THE RESURRECTION OF A WORLD

GREEK TRAGEDIES AND ROMAN COMEDIES IN THE ANTIQUE THEATRES OF SYRACUSE AND OSTIA

By GUIDO CALZA

GREEK tragedy has been resurrected in its noblest form at Syracuse.

"The 'Oedipus Tyrannus' by Sophocles and the 'Bacchae' by Euripides, translated into Italian by Professor Romagnoli, have been performed in the fifth-century Greek Theatre by Italian actors before His Majesty the King of Italy."

This is the report of the event in brief. But it merits the honor of passing into history as an exhibition of artistic beauty. Our great poet, Gabriele d'Annunzio, has dreamed for many years of reviving the antique Theatre at Tusculum near Rome by giving classic dramas there. The Comune of Verona has used the vast Roman arena several times for lyrical performances; and the great actor Gustavo Salvini has given new life to the Roman Theatre at Fiesole. But the grander idea of allowing the tragedies of the two greatest Hellenic poets to be heard this year after twenty-five centuries has assumed the solemnity of a rite performed in the place most worthy of its celebration.

Because Syracuse, one of the most famous and most flourishing cities of ancient Italy, is in truth worthy of once more feeling the throb of Greek poetry and art.

Puissant Syracuse, as the ancient poet Pindar called her. She reminds us of an endless line of heroes and kings and condottieri and legislators and philosophers and poets! This little bit of an island, rising like an immense dike to protect a crescent-shaped bay

on the eastern extremity of Sicily, became in very early times the port and market of the Sicilians first, then of the Phoenicians, then of the Aetolians, who showed the Greeks the road to wealth and glory.

But the series of great events in Syracusan history begins with the solemn figure of the Tyrant Gelon, who in 480 B. C. boldly asserted the importance of Syracuse as the protectress of Sicily and as a mistress of civilization and culture. Syracuse enjoyed real greatness for more than two centuries: her conquering navies plowed the Adriatic and the Tyrrhene Sea; Carthage yielded to her might. Within her strong walls, we can evoke the figure of King Hieron, a wise sovereign and a passionate lover of culture and art; and we can evoke noble poets who lived here: such as Aeschylus, Simonides of Ceos, Bacchylides, Pindar, Epicharmus, and captains and leaders of the people, such as Hermocrates, who triumphed over the Athenians, and an iron dictator Dionysius, who, like Napoleon, rose from the lowest military ranks to the brightest honors of sovereignty and empire.

With these great deeds and with these celebrated names ended the glorious life of Syracuse. But now, at last, Art and Archaeology have reopened the pages of this history, which are illuminated by a perpetual light.

The little island Ortygia, on which lies modern Syracuse, recalls the Golden Age of King Hieron with the temples of Apollo and Athena. Leaving this island, which was sacred to Artemis



Syracuse: The Greek Theatre—view of modern Syracuse in the distance.



Stage-setting of scene in the "Oedipus Tyrannus" of Sophocles in the Greek Theatre at Syracuse.

and Arethusa and which witnessed the fierce struggles of the Athenian war, one finds places celebrated in history: the royal palace of Dionysius, the *agora* with its splendid arcades and its solemn temples; and in the silent fields furrowed by the silvery thread of the mythological river Anopus, one seems to hear the sweet song of the shepherd in the idyls of the Greek poet Theocritus; and, on the hill that dominates the azure Ionian Sea, are the walls of Dionysius, crowned by the strong castle Euryalus, the earliest example of military architecture and displaying knowledge of strategy in both conception and execution.

In this glorious city, the most living monument of her glory is the theatre. The historian Diodorus proclaimed it one of the most beautiful in the Greek

world; and in spite of ruin wrought by time and man, it still exercises an irresistible fascination with the noble historical memories that animate it, and the beauty of the panorama that surrounds it. The construction of this magnificent theatre may be attributed to the architect Myrilla under Hieron (478 B. C.), the patron of Aeschylus. It is situated in the *Neapolis*, one of the five districts of the ancient city and has a diameter of 150 meters; and the cavea, cut entirely out of living rock, is divided into nine sectors of seven tiers with forty-six concentric rows of seats. A wide aisle in the center served to facilitate the entrance of the spectators. The names of very illustrious personages still remain on some of the seats: those of Hieron and the queens Philistides and Nereides,



Another scene from the "Oedipus Tyrannus."

and of the priests of Jove and Hercules, who heard the most beautiful Greek tragedies here. And now thousands of people from every part of the world have been united here today by this celebration of art and culture. If the historian recalls that the first comedies of the poet Epicharmus must have been heard here, and that Aeschylus was present here at the performance of his tragedies "The Persians" and "Aetnaean Women," written especially for Gelon the Tyrant of Syracuse, the poet is intoxicated with the enchanting view enjoyed from this theatre. Above is the hill Temenite, that witnessed the battles between the Athenians and Syracusans, all covered with orange trees whose flowers "the zagara" shed their perfume on every hand, and on the east, the little island Ortygia, surrounded by the azure Ionian Sea;

to the south the valley of the Anopus with the temple of Olympic Jove, and the Ciane all overgrown with papyri; while the horizon is closed by the Hybla Mountains, famous in antiquity for the exquisite honey they produced. To bring Greek tragedy back to life, what setting could be better than this antique theatre? What grander and more suggestive scenery than the natural beauty by which it is surrounded? The stories of the tragedies seem to have found eternal life here amid the perfect lines of Nature, and in the resplendent atmosphere of memories.

On hearing the two great tragic poets of Greece wildly applauded, I thought that there must be something essential and fundamental in the taste of the public, which never alters, either with the changing of custom or with the passing of time. I thought



Scene from the "Bacchae" of Euripides in the Greek Theatre at Syracuse.

that there must be absolute beauty in works of art which all people have always admired and will continue to admire, even though the psychology of the spectators be radically changed. We of today no longer believe in the fable of the gods, in which the ancients believed; yet there is something besides the puissance of the gods and the dark workings of fate in Sophocles' terrible tragedy of "Oedipus Tyrannus"; Oedipus the King, a Michelangelesque figure sculptured with true knowledge of art, has been able to solve the fearful riddle proposed by the Sphinx, concerning the destiny of mankind. Yet he continues to ignore his own most fearful fate until the moment when misfortune falls upon him. Oedipus then, who knows much about mankind but does not know himself, represents

all humanity and all the philosophy of all times, ancient and modern.

The "Bacchae" by Euripides, the second tragedy played here, not only presents a religious myth, but it is also the glorification of the joy of living. The chorus, which in antique tragedy represents the voice of the people and of humanity, says in fact: "I esteem him blessed who lives happy each fleeting day" and adds: "it is not wisdom to be too wise and turn one's thoughts beyond human ken."

These spectacles were prepared with scrupulous care in every detail; the Italian translation is so beautiful and so perfect, that Sophocles and Euripides—had they written for us—could not have done better. The costumes were designed by an artist, Cambelotti, after models made from antique



The recently excavated Theatre at Ostia, where the "Aulularia" of Plautus was performed by school children.

paintings; and the scenery, showing the royal palace in ancient Thebes, surrounded by enormous walls, was constructed according to data furnished by learned archaeologists. When in the "Bacchae" the maidens of Thebes, robed in ample garments and crowned with ivy, danced before the altar of Dirce, to a musical accompaniment full of antique grace and antique mystery, and when the tall figure of Dionysus appeared on the city walls just as the last rays of the sun illumined the blond head and the scarlet robe of the actor, the crowds filling the ancient tiers of seats were seized by an irresistible fascination.

OSTIA

So we, who heard these tragedies, not only relived the Greek poem and

the Greek scene, but felt—even in the people themselves—the resurrection of a world that disappeared twenty-five centuries ago. And we experienced no less emotion at Ostia, the dead city of Latium, the commercial emporium of the Roman Empire, which has returned to the light after twenty centuries of death. Because an antique, but not antiquated, classic comedy "Aulularia" by Plautus, has been played in the antique theatre at Ostia. They were actors who played at Syracuse; here at Ostia, instead, boys from eight to ten years old, pupils in the common schools of the Campagna, dressed in Roman costumes, have acted a comedy that was certainly given in ancient Ostia before the senators and cavaliers, the business men and sailors of the Latin world, who had their stock-



Syracuse: The actor Annibale Ninchi as King Oedipus.

exchange and central offices at Ostia. The immortal rôle of the miser jealously guarding his pot of gold was played by a little boy ten years old; and the prologue was recited in Latin by the son of a poor shepherd, who had never seen a theatre.

A marvelous people! who have suc-



Ostia: The little actors coming from the temple.

ceeded in resurrecting the Greek drama at Syracuse with the immortal tragedies of Sophocles and Euripides; and who have made the public in the Roman Theatre at Ostia applaud the fresh, vivacious, sparkling comedy of the great Plautus.

Rome, Italy.



Formiae: Sea-coast adjacent to the site where valuable discoveries were made.

DISCOVERIES OF WORKS OF ART IN SOUTHERN ITALY IN THE YEARS 1920-1921

By SALVATORE AURIGEMMA

IN Southern Italy, the maximum archaeological radius of which is confined to the direction of Vittorio Spinazzola, the distinguished scientist who these ten years has been revealing to us a marvellous new Pompeii, the return to civil activities after the tragic interim of the war has been marked, almost uninterruptedly, by discoveries of the highest archaeological interest. For that reason the years 1920 and 1921 will go on record as singularly happy in the history of archaeological finds. Italy, the great unwearied mother, with all the energy of new youth, gives daily from her breast the treasures of art which flowered for a time with the flourishing riches of Greece and Rome. Nature is divinely provident in this. What would the world be if the letting loose of the most sinister and destructive forces were not accompanied by the manifestations of that gleam of divinity which lives in the depths of the immortal human soul?

DISCOVERIES IN LATIUM NOVUM

The most notable discoveries have been made in *Formiae*. *Formiae*, the city of the Homeric *Laestrygon*es, situated on the sparkling shore of an inlet of one of the most lovely bays in all Italy, favored by a mild climate and by its proximity to the ancient Appian Way, mid-distance, or thereabouts, between Rome and Naples, possessed all the elements needed to become in olden times one of the favorite watering places of the Roman nobility. The wealthy of the Roman Republic and Empire built many sumptuous villas

and elaborate public edifices, especially between the Appian road and the sea, and along the sea front they constructed vast basins for fish raising, with all the equipment of casins, of fish reservoirs, dock and storehouses and habitations required.

When recently the Department of Public Works of *Formiae* started to open a street between the Via Tullia (which follows the line of the Appian Way) and the sea, objects of art of the highest interest were brought to light. In an ancient hall 3.30 metres wide and well over fifteen metres long (of which the foundation walls in the hill and towards the sea are still buried under the tree-planted soil of a garden belonging to the Signora Chiara Sorreca) there were found heaped up fully six statues of more than life size, three minor statuettes, two beautiful heads (one male and one female), two great marble frames, several columns of flowered alabaster and *giallo antico*, and finally several decorative reliefs of great delicacy of carving.

The most important are naturally the statues of more than life size. Three of them represent persons in heroic costume, two are statues of women, one represents (as does another statue of which there remains only the head) a Roman figure with the toga worn on the head in the manner of the priests. The figures in heroic costume are entirely nude save a *chlamys* or a *himation*; and they reproduce the attitudes of the deities or the heroes, so that if the heads did not show themselves to be undoubtedly fine and vigorous portraits of the Romans of

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Venafro: Statue of Augustus (p. 76).

the first century of the empire, we would think we possessed statues of gods or of athletes modelled with the Greek skill of the fifth or fourth century B. C. Thus, in a masculine and at the same time charming figure of a young man we recognized the reproduction, although not without modification, of a Hermes of the school of Polyclitus, which perhaps we owe to Naucides of Argos; and in another statue we find more particularly apparent the characteristics which recall the famous Canon, the Doryphorus of Polyclitus.

The female statues also go back to the great art of the Augustan period. Both are standing figures, both are dressed in *stola* and *palla*, and carved according to designs frequently reproduced by the sculptors of the first century of the empire. The only remaining female head shows great delicacy and fineness of treatment, and the hair is arranged in the fashion customary to women in the first half of the first century of the empire.

The figure in the toga is, among the others, singularly important, not so much for the pose, which is that which we see repeated in a conspicuous number of examples, but for its grave magnificence, and for the austere expression of the face, which takes us back to the greater times in which live the reliefs of the "*Ara pacis*" of Augustus—admirable expressions of a pride which, in a world full of the name of Rome, gave the impression of feeling itself part and parcel of the divine majesty of that name.

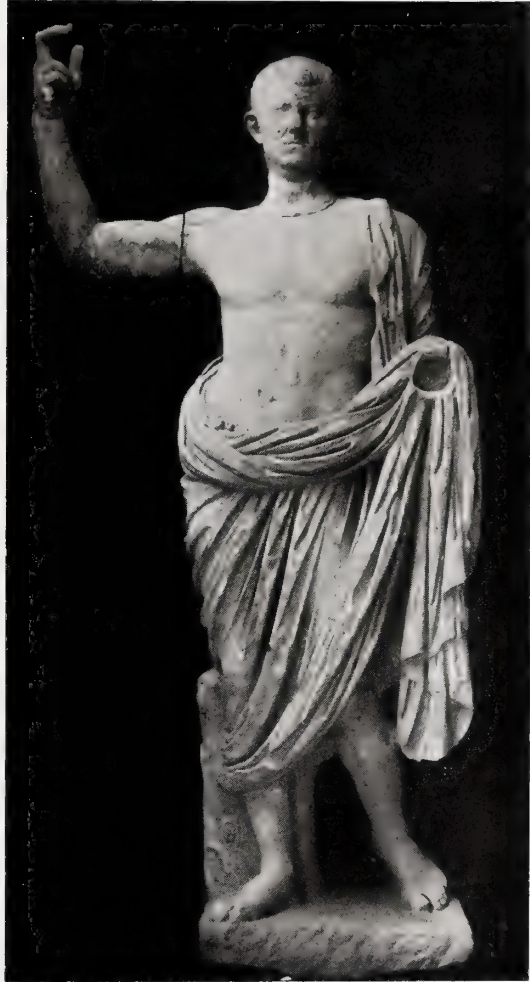
The portraits are all living portraits, instinct with energetic life; in none has the research for the likeness limited itself to the bare exterior manifestation; in each one the artificer shows himself preoccupied with the task of penetrating by means of the image to the spiritual atmosphere of the personage represented. None the less, for this very fact, the new statues are a distinguished addition worthy of their place among the other noble creations of the Augustan art of Rome.

The excavation in the Sorreca garden has permitted, together with the major sculpture, the recovery of minor sculptures and of architectural materials and epigraphs of notable interest. Above all, let us record the discovery of a male adolescent figure, exquisite in form, a Silenus statuette with a wine skin on the

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left shoulder from which spurted a jet of water that supplied the fountain thus decorated by the statue, a delicious tiled frieze the design of which occurs in the field of each individual tile, two nymphs facing each other dancing, two great richly chiseled marble frames, and finally several flowered ababaster columns and numerous broken pedestals with inscriptions, which once supported statues. That other discoveries of great interest are reserved to the future exploration of that part of the edifice which has not yet been unearthed is more than a hope and a presumption; it is practically a certainty.

In another Formiae garden during the same street construction, while opening the foundation structures of an under-passageway, were found the torso of a Hermes statue, and a statue of a Nereid on a marine monster. When the opening was enlarged under supervision of the direction of the Naples Museum, there was brought to light a second Nereid, facing the one already found, the figure of a young god carved in the image of the Apollo Lycius, certain fragments of a statue of crouching Aphrodite, and finally tympani, columns and a considerable number of architectural blocks belonging to the threshing mill on whose architrave is seen carved the name of the emperor Cocceius Nerva (A. D. 96-98). The two statues of Nereids, although mutilated, were still in their place on the bottom of a basin paved with large marble tiles carefully and regularly laid so that the effect of a green scum formed by the water in the pool might be sooner realized; two little flights of steps, one at either end of the smaller ends of the basin, allowing of the inflow of the water down the marble gradations into the basin.



Venafrò: Statue of Tiberius (p. 76).

The Nereids, which give every indication of being Greek statues of a period of art close to the great Phidian era, have a marked freshness and purity of modelling; because of this it is an immense loss that they are without heads and part of the busts, which were modelled separately and afterward joined to the trunks; of great beauty, also, is the Apollo-like figure, of pure Praxitelean feeling and type.

DISCOVERIES IN THE SAMNIUM

Other discoveries also worthy of mention were at the same time made in the



Formiae: Heroic statue, after manner of the School of Polyclitus (p. 74).

territory of the Pentri in Samnium, at *Venafro*, near the boundary between Samnium and Latium. Not far from the Via Latina, on the first slopes of Monte Santa Croce, are here and there vestiges of the ruins of a large hemicycle in brick, whose diameter is at least 48 metres, fronted by a monumental wall in every way analogous to the architectural façades which face the arenas of theatres. Exploring the field near the aforesaid wall, in a zone but little more than twenty-two meters square, there was brought to light an abundance of fragments of brick and endless fragments of marble tiling of every species, two statues of more than life size, three minor statuettes, a considerable number of monumental

marble frames (17 pieces, to date, for a linear development of say thirteen meters), pieces of architraves, capitals, and marble frieze.

The major discoveries consist of two statues of respectively meters 2.18 and meters 2.12 in height, which present two figures portrayed along the same lines, in the classical posture of Polyclitus, the body weight resting on one leg only and the form entirely nude save for the *himation*, which flows down the back from over the left shoulder and thence brought forward at the height of the flank, falls from the outstretched left arm. The colossal dimensions, the representation of the personages in the heroic manner, the tall sceptre which the figures hold in the right arm uplifted in a solemn gesture, and the globe upheld by the left hand, indicate that the circle in which we must look to identify the portraits is that of the imperial family. One of the heads, in fact, shows the characteristic traits of the physiognomy of Augustus, whose character, made up of energy and cold calculation, looks out from the thin face and the high majestic brow, as also from the cold and solemn eyes; while the other head is recognizable as most probably that of Tiberius, familiar from a considerable number of portraits, and especially characterized by the huge round cranium, by the unmated ears, and above all by the characteristic short line of the mouth at whose corners appears the sort of quiver of a smile which is particular to Livia Augusta and her descendants.

The discoveries are certainly not at an end in the rich crumbling edifice. As the statues and the architectural fragments were uncovered at one of the extremities of the monumental façade opposite the brick hemicycle, it is highly probable that other discoveries

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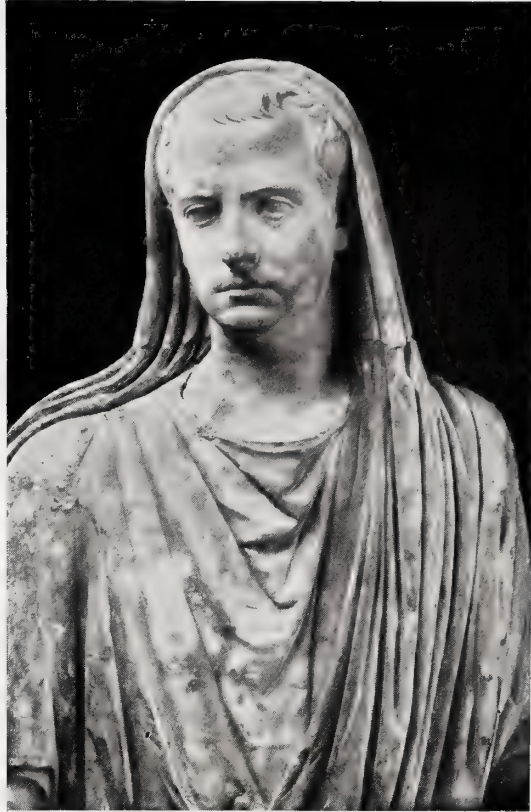
will come to light in the remaining space of the same front, and it is to be hoped that one day the entire marble decoration of the much ornamented architectural perspective will be recovered.

DISCOVERIES IN THE CAMPAGNA

Still other finds of a singular interest have come of the work in the Campagna territory. A magnificent marble altar was found in *Cales* (Calvi), the *aurunca* city which with Teanum divided, after Capua, the honors of being first in authority of the interior Campagna. While agricultural work of no great importance was going forward, in that region where superb remains of the antique city still show above ground, was found this altar, 95 centimeters high, decorated on the rectangular lower dado by large sea shells, slightly concaved, and on the rounded elongated base by rich garlands of fruits which are almost exclusively figs. Above, at four corners, the garlands are held by horns of an animal of the stag family, while in low relief, and beneath the garlands, are carved bull's heads, and at the angles of the lower dado appear carved in full relief four winged sphynxes.

A curious picture in mosaic was, on the other hand, found in Avella, antique *Abella*, near the outskirts of Samnium on the side of the Hirpini and Caudini territory. In an exploration of but little depth made in a garden there was uncovered an *emblema* depicting one of the most notable of the legends of the Theban cycle, the young Oedipus in the act of killing his father Laius, to him unknown. A large band with decorations of branches and of flowers completed this singular mosaic composition.

Discoveries of interest could not fail to reward search in the lovely and famous region of Campi Flegrei. In the course of work on street sewers,



Formiae: Roman figure with the toga worn on the head (p. 73).

which for the improvement of the city is being actually carried forward on the site of the most important commercial centre which Imperial Italy possessed, in *Puteoli* (today Puzzuoli), were uncovered, together with the remains of streets and ancient buildings, a statue of a Genius of the imperial house, portrayed in the usual manner, with an ample toga worn on the head, a cornucopia on the left arm, and—it seems—a *patera* in the slightly extended right hand; and in another place a fine figure of Kore, severe in its modelling, draped in the peplus open on the thigh at the left and closely clinging to the body above the *'apoptygma* a trifle below the breasts. Both sculptures are slightly under life-size.



Formiae: Bust of statue of the Hermes type
(p. 75).



Formiae: Bust of statue of person wearing the
toga (p. 75).

Further to the east of the Bay of Naples, beyond the lovely Baiae, and a little west of the military port of *Miseno*, on the slope of an enchanting spur known as Poggio, other than the one which runs into the sea in the tiny peninsula of Pennata, were fortunately brought to light, together with carvings of no great interest, two very fine heads in marble, one of which wore yet, and showed in the locks of the hair but slightly waved, in the almond eyes, in the thin and softly ovalled cheeks, the characteristics of the sculpture of the great art of the age of Pericles, while in the other the long agitated locks, the high prominent brow, the deeply-sunken eyes and the violent torsion of the neck revealed the value which the element of pathos came to acquire in sculpture.

* * * * *

Thus Italy, each time that she is lovingly scrutinized, never ceases to bring forth new treasures of art which were once her glory and her joy. And as with nature herself, every spring, in the lovely Latin country, in the place of flowers and foliage, there are disclosed every season, with inexhaustible vigor of life, ideal creatures and creations which the genius of two great peoples, the Greek and the Latin, conceived and begot. But today, assured for the most part to the collections of the National Museum at Naples, these works of art are no longer reserved or the exclusive enjoyment of a few rich esthetics, but become, following a higher law of justice, the patrimony of all humanity.

Naples, Italy.



Bronze Age pottery found in cinerary urns at Tarxien, Malta.

THE ARCHAEOLOGY OF THE MALTESE ISLANDS

By PROFESSOR T. ZAMMIT, C. M. G.
Curator of the Valletta Museum

OWING to their geographical position, the Maltese Islands had a share of all the events that made or marred the Mediterranean basin and the various people that lived on its shores.

In the late Pleistocene epoch, the islands were a substantial part of the continents as one of the landbridges which connected Africa to Europe; the land then rose out of the fresh water lakes and was covered with a thick vegetation which offered a rich pasture to those big herbivorous mammals, whilst they crossed over to Europe, when the ice belt receded, and moved back to a warmer climate when the cold weather advanced further south. The fossil remains of such animals as the elephant, the hippopotamus, the swan, the stag, the fallow deer, tell their own tale and render famous the Maltese bone caves at Ghar Dalam, Mghala, Zebbug, Benghaisa, etc.

PALEOLITHIC AGE

Man appeared in Malta about this time. Skeletal remains of *Homo Neanderthalensis* were discovered at Ghar

Dalam below a stalagmitic layer that covered a mass of fossilized animal bones embedded in a dark clayey soil.

Of Paleolithic man questionable traces have been, so far, met with, but the islands were, since the earliest days, thickly populated by settlers who had taken full advantage of the late Stone Age civilization. They dwelled in the numerous caves existing naturally in the limestone rock, practiced agriculture, domesticated animals and, using an inexhaustible supply of excellent clay, they soon learned to make earthen vessels of great beauty.

NEOLITHIC AGE

The comparatively soft limestone of the islands offered good material for the manufacture of stone objects and implements, and for the building of dwellings and large places of worship. Megalithic buildings are numerous in the Maltese Islands and such ruins as exist at Hagiar Kim, Mnajdra, Ggantja, Cordin and Tarxien, testify to a great skill in handling and working stone before the use of metallic tools was known.



Neolithic Age (c. 3000 B. C.): Scroll pattern cut in relief on a block of limestone at Tarxien, Malta.

These large buildings, which appear to have been sanctuaries, are of a high architectural merit and are in many places decorated with delicate carvings in which the scroll pattern is prominent.

The excavation of the megalithic ruins has yielded many important objects, obviously the work of people who, through a long experience, had reached a high degree of civilization. Statuettes in clay or stone, representing animal and human figures, show a considerable skill and artistic taste. The personal decoration consisted mostly of bead necklaces, cut out from shells, and of amulets in the shape of highly polished hard stone axes.

BRONZE AGE

The Neolithic Age in Malta appears to have lingered beyond the time during

which it lasted in other European countries. The Copper Age always found its way late in the islands, which did not contain the metal as a natural product of the land.

The excavation of Tarxien showed that when the megalithic temples had become a mass of ruins, covered with about a yard of silt, a colony of people settled in Malta fully equipped with tools and with other implements pertaining to the well-known Copper and Bronze Age. The newcomers cremated their dead and deposited their ashes in large cinerary urns along with pottery characteristic of the period.

Curiously enough, the Bronze Age culture as represented by pottery, and Copper or Bronze tools, did not spread widely in the Maltese Islands, as the remains of Bronze Age settlements are



Neolithic Age: Doorways cut through orthostatic slabs at Tarxien, Malta.

very rarely met with, whilst Stone Age stations are numerous and spread all over the islands.

THE PHOENICIANS

The Phoenicians, always on the lookout for vantage ground in their vast commercial enterprises, must have used the Maltese Islands as a depot at an early date, probably about 1500 B. C. They, and subsequently their descendants the Carthaginians, imbued the inhabitants of the islands with new ideas, which had a deep influence on their customs; they imported metallic implements and introduced new standards of life and new religious views.

Of the Phoenician period, Malta has several important inscriptions of which the one shown in the illustration is perhaps the most interesting as, like the

famous Rosetta stone, it made possible the compilation of an unknown alphabet. The Phoenician alphabet was, in fact, the result of the reading of this inscription helped by the Greek version cut beneath it.

The inscription is incised on a coarse marble funeral cippus. The cippi were two, when discovered, and they bear the same inscription. One of them is now in the Valletta Museum and the other in the Louvre Museum.

The Phoenician inscription is thus translated:

"To our 'lord Melkart, lord of Sur, the offering of his servant Abdosir and his brother Osirshamar, both of Osirshamar son of Abdosir, that he may bless them when their words reach him."

The Greek version is:

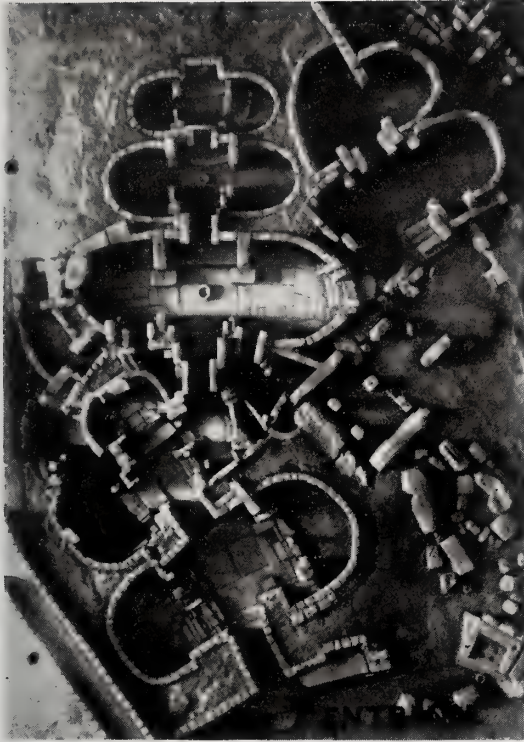


Neolithic Age: Megalithic temples at Tarxien, Malta.



Punic Period (c. 200 B. C.): Pottery of Maltese shaft tomb.

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Neolithic Age: Plan of Megalithic temple, Tarxien, Malta.

“Dionysius and Serapion, sons of Serapion of Tyre, to Herakles Archegetes.”

The inscriptions were, probably, cut in the 3rd century B. C., when it is known that the Phoenician Baal-Melkart was venerated by Tyrian Greeks as Herakles Archegetes. Very few of the characteristic objects met with in Cyprus, for instance, and in other typical Phoenician settlements, are found in Malta. About this time, the custom of depositing the dead in rock-cut vaults came into vogue and thousands of such graves are found all over the island. The more common type of these graves is a shaft, sometimes 20 feet deep, at the bottom of which one or more chambers are dug out, the entrance of the chamber is sealed by means of a large stone slab. A set of funeral pottery was usually

deposited along with the body. At times, cremation was resorted to, and the ashes were deposited in clay urns covered with a plate and a clay bilychnes lamp.

ROMAN PERIOD

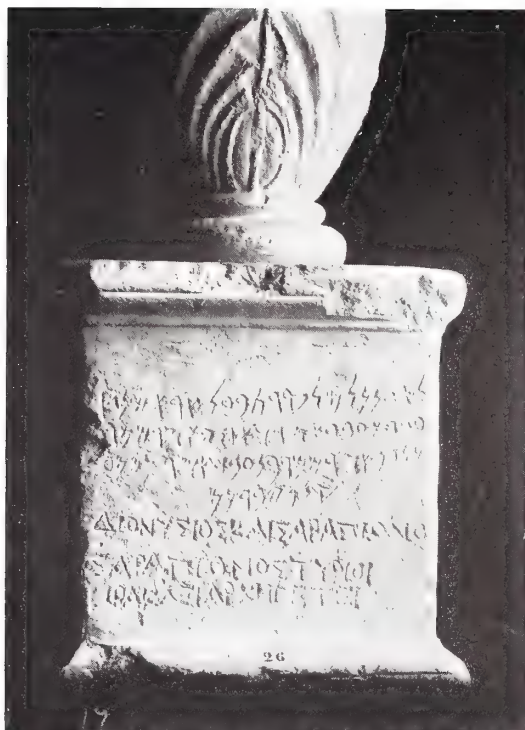
The custom of burying in rock-cut tombs persisted during the period of the Roman occupation which took place after the second Punic War (about 200 B. C.). The rock-tombs and their furniture changed slightly under Roman influence, up to the second century A. D., when the rock-tombs developed into catacombs. The Maltese catacombs are vast labyrinths with certain characteristic features which render them very interesting.

The Romans introduced into the island their laws and some of their



Neolithic Age: Altar and shrine at Tarxien. Note the scroll pattern cut in relief.

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Phoenician inscription cut on a marble cippus with its Greek version, found in Malta.

customs, among which the building of houses and temples in which costly marbles, mosaics and other decorations were used. A fine Roman house, probably the residence of the Governor, stood in the capital of the island. It fell into ruins before the 9th century but a judicious excavation has brought to light many relics of its Roman splendor and magnificence.

SARACENIC PERIOD

When the Saracens occupied North Africa and Sicily, Malta could not escape the Mohammedan net and, in fact, a Saracenic garrison was sent in the year 870. In 1100, when the Saracens were beaten in Sicily by Roger the Norman, they had to relinquish Malta, which from that date became a dependency of the Sicilian Crown.

Of the Saracenic period, few relics have come down to us, as apparently no important buildings were ever raised.

A few inscriptions, in Kufic characters, on tombstones, were found in a burial ground of the period. An inscription, in raised arabic characters, cut on a marble slab, is remarkable both from a decorative and from a literary point of view. This very interesting inscription bears the date 1173 A. D. when the Maltese Islands were already annexed to the Sicilian Crown; it consists of a dedication, a prayer, and a rhymed lamentation. It states:

"In the name of God the most merciful. May God be propitious to the Prophet Mahomet and cherish his followers. God has majesty and eternity and He decreed that his Creatures should perish. Of this in God's Apostle you have a proof.

"This is the grave of Maimuna, daughter of Hasan, son of Ali-el-Hadli, from Gabes of Susa. She died, God's mercy upon her, on Thursday the 16th of the month of Shaban the Great, in the year 569 (1173 A. D.)"

Valetta, Malta.



Saracenic inscription in Kufic characters, X Cent. A. D., found in Malta.

EXCAVATIONS AT ZYGOURIES, GREECE, 1921

By C. W. BLEGEN

Assistant Director of the American School of Classical Studies at Athens

DURING the past summer a supplementary campaign of excavations was undertaken at Zygouries¹ with the double object, on the one hand of obtaining further information regarding the extent and the plan of the Mycenaean potter's shop revealed last year, and on the other hand of discovering if possible the Early Helladic cemetery. A generous contribution from Mr. C. B. Spitzer of Toledo, Ohio, was used to defray part of the cost of the expedition, the balance being met from a special appropriation made by the Managing Committee of the School.

It is gratifying to be able to report that both of the objects mentioned were realized.

The potter's shop proved to be a much larger building than appeared in 1921. A corridor and three additional chambers were uncovered, occupying the area directly to the south of the rooms which last year produced such a startling store of pottery. The southernmost of these new chambers probably contained a broad stairway connecting the magazines below with the main floor of the building above. No steps of this stairway are now preserved, but ascending foundations are visible, and at one side at a level which would bring it beneath the flight of steps a large drain runs down from above.

A door provided with a substantial stone sill opens northward into what was presumably a corridor from which the other rooms in turn are accessible. The first of these was filled with a

great mass of pottery. The vessels here stored were chiefly huge craters, or mixing bowls for wine. Two rows, each of ten such vases, stood along the south wall of the room. Each vase was placed bottom upward and over it was set a second, and perhaps even a third. All told there must have been fifty or sixty of these great bowls. The inner end of the north side of the room was piled high with cooking pots of the type found in such quantities last year, and among them were also a dozen or more broad shallow basins, a stirrup vase or two, and some smaller cups. There were almost no cylixes—the principal store of these latter was evidently kept in the room farther north already excavated last year.

The next chamber, finally, last of those found in the present campaign, had a floor well paved with a sort of cement. Only three or four small vases were found here. But along the north side of the room ran an open terracotta drain in carefully fitting sections, resting for the most part on the floor, but sloping gradually downward so as to pass beneath the stone threshold of the door. The use of this room was not specifically indicated. But it may well have served some purpose in connection with the manufacture of the pottery stacked up in the other chambers. For it seems most likely that all these vases were made here on the spot. Only the western half of the building is now preserved. In the eastern half, which has unfortunately been washed down the hillside, we may conjecture stood the kiln in which these vessels were baked, and here too were no doubt the

¹For Dr. Blegen's report of the discovery of this site and the first season's excavations, see *ART AND ARCHAEOLOGY*, May, 1922, pp. 209 ff.



Room of the Craters from above, Mycenaean Potters' Shop, Zygouries.

rooms where the materials were prepared.

That the pottery industry in this small settlement was of some consequence we may infer from the fact that in the battered portion of the building still existing not far short of one thousand vases have now been found—a total stock that must have possessed a substantial value. Other indications of the prosperity of the establishment appeared in the course of the excavations. For in the débris with which these rooms were filled, obviously fallen from the upper and more important story, were numerous fragments of plaster of a fine quality, showing that the upper apartments were decorated in accordance with good Mycenaean fashion. These fragments of painted plaster were unfortunately too shattered to permit a recognition of the complete patterns represented, but with patience it may yet

prove possible to fit together a considerable number of pieces.

The Early Helladic cemetery of Zygouries lay facing the town on the gentle eastern slope of a hill some 500 meters directly west of the site itself. This hillside continued to be the regular burial ground of the settlement at Zygouries during many centuries. For apart from the Early Helladic interments, graves of the Middle Helladic and of the Late Helladic Periods were found, and in addition traces of Greek tombs came to light and more than thirty graves of late Roman times were uncovered. These latter were extremely numerous on the hill and in many cases seem to have displaced earlier burials.

The Early Helladic graves are, more properly speaking, ossuaries. Three such were found in an undisturbed condition. One was a large, roughly oval pit, cut in soft rock, in which were

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packed together twelve or thirteen skeletons. The bones had to a great extent decayed, but twelve skulls were definitely recognized. Though following somewhat the circumference of the oval, they lay in no order, some on their side, some on their crown, some upright, and other bones of the skeletons lay indiscriminately under, about, and over them in complete confusion. Among them were found two small vases, one crudely imitating a bird in form, and fragments of several others, a small triangular gold ornament with a gold wire and a bronze ring attached, two beads of agate and one of a crumbly green substance, a charm of gray stone rudely fashioned into the shape of a human foot, a sea shell, a bronze pin, a small fragment apparently of a thin silver band, and a delicate blade of obsidian. Surely a meagre list of objects from a grave in which a dozen persons were buried; but they testify to the primitive simplicity of a civilization which was already passing away by 2000 B. C.

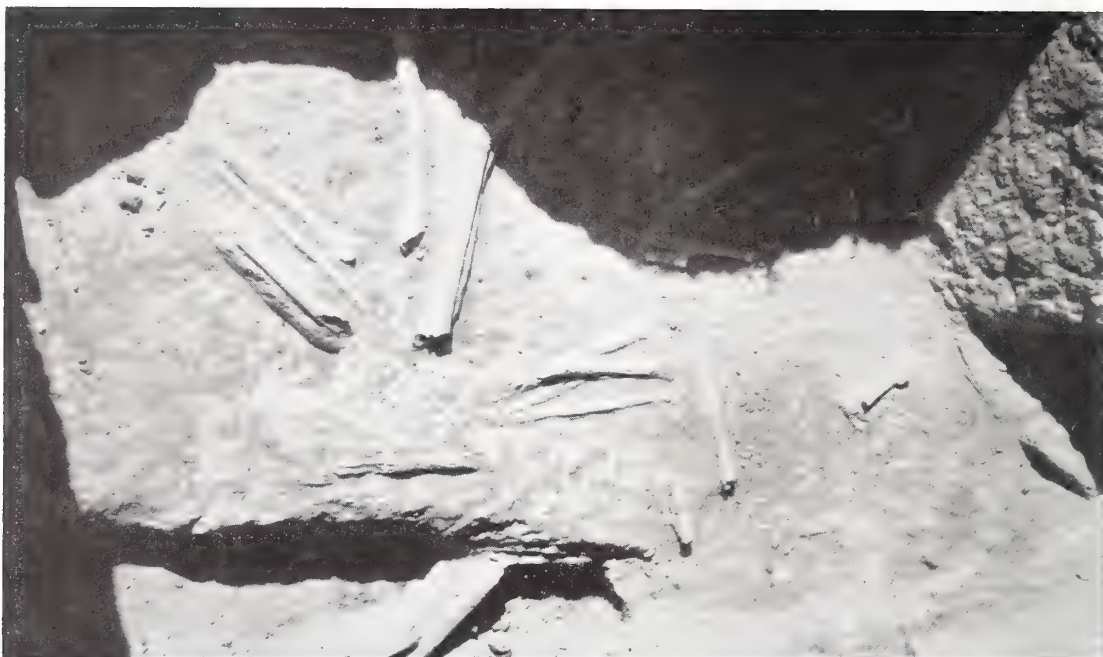
A second and smaller ossuary of irregular shape contained but three skulls. Beneath one of them was found a thin bronze pin. Among the bones came to light a number of fragments of pottery and the greater part of two poorly made vases.

The third ossuary, oval in shape, was partly protected by an overhanging ledge of native rock. A natural cavern or crevice had no doubt here been slightly enlarged and utilized for purposes of burial. In this narrow sheltered space, measuring 1.96 x 1.78 m., were found heaped together helter skelter fifteen skulls and quantities of bones from the skeletons to which they had belonged. At the east end of the grave stood two rude vases, a shallow bowl or saucer, and a clumsy goblet



Dromos or entrance to Mycenaean chamber tomb, Zygouries.

with two handles. In the western part of the grave lay a diminutive dish. Other objects found include a triangular gold ornament, perhaps an earring, two large bronze pins, a cylindrical bead of agate, a bead of steatite, a small bronze implement (possibly a spatula for toilet purposes), a bone whorl or button, and under two of the skulls some thin fragile fragments of badly oxidized silver which may be the remnants of simple diadems.



Bones of two skeletons in Middle Helladic grave. (From above.)

A fourth grave of the Early Helladic Period like the one just described, occupying a partly natural cave beneath an overhanging ledge of rock, had unfortunately been disturbed. Only two crumbling fragments of bone and the greater part of a crudely made clay vase, together with many potsherds, remained on the floor of the grave.

Apart from a single curious grave discovered at Corinth more than twenty-five years ago, these ossuaries now brought to light in the cemetery near Zygouries are the only interments of the Early Helladic Period yet found on the Greek mainland. And in spite of the scanty number and the humble character of the objects found in them, they are of prime importance for a more complete understanding of the primitive civilization which they represent. From the point of view of comparative study too they are of no small significance. For the vases, the bronze pins, the spatula, the stone charm, and

the fragments of silver diadems all point to intimate connections with the Cyclades, where similar objects have been brought to light in the Early Cycladic cemeteries. The two gold ornaments alone are unique and suggest that the mainland settlements in this early period were richer in the precious metal than those on the islands, since the very great number of Cycladic graves hitherto excavated have yielded no more than one tiny particle of gold.

Two graves of the Middle Helladic Period were uncovered, one lying directly above the other. In the upper were found most of the bones of one skeleton, accompanied by two vases of a type characteristic of the period, decorated in dull paint. In the lower grave lay two skeletons facing each other, each on its side and with knees drawn up. In each case the head was toward the west, though the remains of the skulls were almost impossible to



Vases on floor of Mycenaean chamber tomb.

distinguish. Between the two skeletons stood a small cup ornamented with simple geometric patterns in black paint without lustre.

The Late Helladic Period was represented by two chamber tombs of the well known late Mycenaean form—a long dromos or passage cut in rock leading to a door which provided an entrance to a chamber hewn out of rock. In each case the door was found blocked by a built wall of undressed stones. Both tombs were unplundered. One contained twelve vases of various kinds, a steatite gem, a bead of the same material, three spindle whorls, also of steatite, and three figurines of terracotta. In this tomb the bones were so badly decayed that no skeleton could be definitely recognized and it was not possible to ascertain whether there was more than one interment. The second tomb yielded ten vases, eleven figurines of terracotta, a small terracotta table, the head of a terra-

cotta figure of a bull, a bead of agate, a button and a whorl of steatite. Two persons were probably buried in this grave.

These two tombs date from the latter part of the Mycenaean period, since the vases represent a late stage of the type found at Tel el Amarna in Egypt.

Not far from the cemetery hill in a deep cutting of the Peloponnesian Railway a grave of the Geometric Period was discovered, or more correctly, merely one end of a grave. It was a simple shaft cut in soft rock and originally covered by a slab of poros. In the course of grading operations of the railway company the greater part of this grave had been dug away. In the small portion left undisturbed were brought to light two interesting Geometric vases, a deep basin and a large oenochoe, together with a heavy plain bronze ring.

Athens, Greece.



The St. Hubert Chapel at Amboise. Pen Drawing by Rudolph Stanley-Brown.



By KATHARINE STANLEY-BROWN

Illustrated by Rudolph Stanley-Brown

ABOVE the massive feudal fortifications of the chateau of Amboise there is one stretch of loveliness which takes the eye and holds it well content. It is the tiny chapel of St. Hubert, an infinitesimal Gothic flower which lifts into exquisite bloom above the sturdy stem and roots of fortifications on which it is based. No longer than the width of the nave of many cathedrals, with tiny transepts and a delicate flèche of black and gold to crown it, its complicated façade and whole exterior is an intricate mass of Gothic carving. Here a great beast of a gargoyle holds a bat between his knees; here the tympanum of the portal shows St. Christopher, his ever increasing burden on his shoulders, and St. Hubert stupified, even converted by the vision of a cross between the stag's antlers.

But one goes within. Tiny though it is, its spirit is uplifting. Again like a flower, it seems to exhale a perfume of perfection. And mysterious fact—one who achieved this same blend of strength and beauty in his art lies buried here, the Florentine, Leonardo da Vinci. Drawn to Amboise by Francis First, he died in May, 1519, in the lovely little Clos-Lucé chateau which

the King had given him. He was buried in an ancient chapel dedicated to St. Florentin, within the walls of the chateau of Amboise, which later was destroyed. Later his bones—but it is not a certainty—were taken from the ground beneath where this ancient chapel had been, and placed within the exquisite little St. Hubert chapel.

But with Leonardo one would quite appropriately not be sure. Mystic sweetness of his Mona Lisa, his St. Anne, his madonnas! All of them are evasive, evanescent, hard to understand. And like his women's smiles, his pictures vanish silently away. The Adoration of the Magi was unfinished, his battle cartoon destroyed, the Mona Lisa stolen, his sculpture lost, and now his Last Supper is perishing with age. And yet he achieved such exquisite perfection. What a harmony of thought and fact that he should be buried here. One is not sure, but hopes that the bones beneath the tiny chapel floor were the golden-haired Leonardo's. One knows the little chapel of St. Hubert is perfect, a flawless bit of that ever absorbing style of thought and feeling called Gothic.

Amboise, August, 1922.

ETCHINGS BY FRANK W. BENSON

By HELEN WRIGHT

FRANK W. BENSON of Boston, the man who has taken all the prizes that are possible to an American artist for his painting, has become within the last few years an etcher of great distinction and originality. A collection of his prints and dry-points can be seen at the Library of Congress, where they will repay the visitor who strolls into the Exhibition halls of the Main Gallery.

One must talk about Mr. Benson primarily as a painter, because he is perhaps best known by his charming portraits, his portrait groups in their delightful setting, often out of doors, with the beauty of sea, sky and floods of sunlight, that he understands so well how to paint. He is particularly happy in his pictures of children, who seem not to pose at all, but as if he found them playing on a beach, sitting under a tree, or perhaps curled up with a book in a big library chair, but the sun must shine on them just the same through the window.

His appreciation of nature and her moods is most keen and some one speaks of the note in his painting as one "of sustained and spontaneous gaiety."

When he began to etch, in which medium he is quite self-taught (for which we are deeply thankful) in 1912, the subtle effects of light, shade, atmosphere and tone graduations, appealed in the same way to his keen and comprehensive vision. Almost his entire out-put of etchings, only a few over a hundred, with the exception perhaps of a dozen plates, is devoted to birds and their habitat. To be "a perfect goose" loses its opprobriousness as applied to one of Mr. Benson's delightful renderings.

Looking at the etchings, one immediately feels himself transported to quiet spots along marshy rivers, with only birds, waving grasses and wide vistas of sea and sky upon which to rest weary eyes and troubled heart. They are distinctly restful, before one begins to study them from the point of technique and "impression." Their subjects "Solitude," "Ducks in the Marshes," "Wild Swans," "Yellow Legs," "Broadbills," "The Alarm,"—carry you away to these lonely places, that could not possibly be expressed with quite the same feeling in color, or in any other medium.

It seems an intrusion to enter the retired spots chosen by these wild, strange birds, whose expressions can be most forbidding and scornful when they turn their long necks and black beaks toward you! The flight of geese in flocks, with their exaggerated wing and little short legs tucked under them, or swimming low in the water, or alighting hesitatingly, as if choosing the exact spot near a friendly lily-pod—have all a touch of humor. Mr. Benson understands them perfectly, as ornithologist, sportsman and artist. The cranes and pelicans he has seen in their most serious and dignified moments.

Many of the prints are dry-points, done directly on the plate with the needle point, without the acid bath, and this slight burr which the needle throws up on either side of the line gives them the soft feathery effect that belongs to birds.

In "Low-tide," a group of herons stand on barren rocks, like sentinels, watching for a storm, or a boat, immovable and silent. The long stretch of sea reaches to a thin line of horizon.



Solitude. Drypoint by Frank W. Benson.

The shore line is at North Haven, Maine. A most beautiful dry-point that has been exhibited in various exhibitions since it was made in 1915. "Study of Geese," received the prize at the Exhibition of the Chicago Society of Etchers. It is a dry-point of two geese flying. An exquisite plate in point of technique, the lines as feathery and perfect as the bird's wings.

"Solitude," one of the most delightful prints of the collection, shows a single crane, standing in a lonely pool that reflects dark shadows of the grasses and bushes on the shore. It is the embodiment of desolateness, a most effective and unusual study.

One or two of the etchings depict the sportsman returning with his gun and string of birds. In "The Alarm," a flock of geese rise from the water and fly away until those high in the distant sky are like swallows. The large winged

ones in the foreground are heavily swerving off in a most realistic state of alarm.

In striking contrast is the dry-point "Broadbills," a group of fat, comfortable ducks, apparently sitting easily on the water in serene duck fashion, their propellers quite invisible.

Mr. Benson's work is refreshingly unusual in that he has chosen a distinct line, away from the architectural theme, the favorite of most etchers. He does his own printing and has spent much time and care in mastering this important part of the art. Until recently the number of published proofs has been limited, in the case of a dry-point to thirty-five, of an etching to fifty. This adds to their rarity and value. Most of them are printed on Shogun paper, which he finds the most satisfactory.

One would like to go duck shooting with Mr. Benson, when an etching needle and plate are the weapons!



The Alarm. Etching by Frank W. Benson.

For the personal note—Mr. Benson was born in Salem, Mass., studied in the Museum of Fine Arts, Boston, and later in Paris at the Académie Julien. He spent a summer in Brittany and there painted the picture "After the Storm" that was exhibited at the Royal Academy in 1885. He became instructor in the School of Drawing and Painting of the Boston Museum of Fine Arts in 1889. His prizes and medals began in that year and he seems to have received one or both every year since at Exhibitions and Expositions. A list of his awards would fill a column.

Mr. Benson has a studio in Boston and spends his summers in Maine by the sea, where many of his lovely out-of-door pictures are painted. He is permanently represented in Washington in the Corcoran Gallery of Art by several paintings, in the Duncan Phillips Gallery, in the Library of Congress by a series of murals, and in the Division of Prints by a large collection of etchings and dry-points.

His pictures are in every important Gallery in the country, as well as in the private collection. In the recent Biennial Exhibition of the Corcoran Gallery



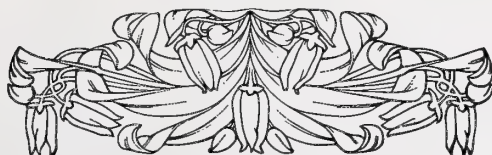
Winter Yellowlegs. Drypoint by Frank W. Benson.

of Art, for which he acted as one of the jurors, there were two of his pictures, one a particularly lovely still-life, entitled "The Silver Screen."

his charming water-colors (all of them being sold!), another medium in which he is quite as clever and charming as in his oils and etchings.

In addition there were a number of

Washington, D. C.



NOTES FROM THE GALLERIES

WASHINGTON

Art Center and Art and Archaeology League

During January the Art Center has featured a preliminary Exhibition of Polish Arts, the first of its international series, in cooperation with the Art and Archaeology League. Panel pictures by W. Benda, Polish-American painter, and Polish paintings, reproductions, books and toys were shown. Special events were an evening of Polish Fairy Tales in National Costume, another evening's entertainment by the Polish Club of Washington, lectures on the Polish Press and University Life, and a concert by Polish Artists, the last arranged by Prof. W. M. Kneblewski, J.C.L., of Lublin University.

The Art and Archaeology League at its annual meeting elected the following officers: Mitchell Carroll, president; G. Hamilton Martin, Jr., first vice-president; Mrs. Logan Waller Page, second vice-president; G. R. Brigham, secretary; Miss Grace Bechtol, assistant secretary; Rudolf von Huhn, treasurer; and Miss Emma Houchen, assistant treasurer.

The first meeting was a studio assembly Saturday, January 6th, with Mr. and Mrs. Theo. J. Morgan, 1814 Sixteenth Street, northwest, attended by about one hundred members, who were entertained with an informal Art talk by Mr. Morgan.

The second meeting on the third Saturday, January 20th, was a buffet supper at the Art Center Club Rooms, followed by an illustrated lecture by Dr. Mitchell Carroll on "Art Features of the Brazil Centennial." Miss Julia Schelling, chairman of the Music Committee, gave a short musical program.

The February meetings will include a studio assembly on Saturday, February 3rd, with Miss Charlotte A. Van Doren, 647 East Capitol Street, northeast, and an illustrated lecture by Dr. George S. Duncan, on "The Egyptian Pyramids and their Inscriptions," February 17th, at Gunston Hall, 8.15 P. M.

Arts Club of Washington

The annual exhibition of resident members' work continues during the entire month, and includes about one hundred entries. Arthur Franklyn Musgrave is chairman of the Art Committee. From January 22d to 27th an exhibition will be held in the Prize Poster Competition for the Instructive Visiting Nurse Society. Mrs. Minnigerode-Andrews is chairman of the committee in charge.

Events of the month included the New Year dinner, January 4th, when Mr. and Mrs. Gideon A. Lyon were hosts; the Artists' Dinner, January 16th, when Mrs. H. K. Bush-Brown, wife of the president, was hostess; besides a number of other dinners of literary, dramatic, and musical interest, and a reception on Friday, January 19th, by Mr. Eben Comins, in honor of Miss Ruth St. Denis and Ted Shawn.

Twelve active members were elected last month, and one temporary member.

National Gallery of Art

At the National Gallery of Art the Bachstitz Loan Collection of jewelry is on display in the picture gallery. These Ganymede jewels and tomb finds from Olbia are of exceptional beauty.

In the Smithsonian Institution, the Brooklyn Society of Etchers is showing an important exhibition of about one hundred entries, in black and white and color prints, from January 10th to February 8th, in the Division of Graphic Arts.

The Corcoran Gallery

The Twenty-seventh Annual Exhibition of the Washington Water Color Club opened January 6th at the Corcoran Gallery of Art and will continue through January 28th. There are about 158 entries, besides thirteen miniatures, contributed by 78 exhibitors, half of whom are out-of-town members. The pictures are considered quite excellent, though rather smaller than usual. Dr. William H. Holmes, president of the Club, shows four subjects.

The Society of Washington Artists will follow with its annual exhibition during February.

Colonel H. R. B. Donne, a British Army officer, is exhibiting water colors, through January 21st, of remarkable beauty of scene and execution, from the Alps, India, Spain, the Riviera, and elsewhere. Howard Giles, an American impressionist painter, is also showing twenty-four pastels and water colors, portraits and landscapes.

ART AND ARCHAEOLOGY

NEW YORK

Fourth Annual Exhibition of the New Society of Artists

The annual exhibitions of the New Society of Artists, an organization which has been in existence only four years, are taking a place among the more important events of the season. The forty-eight members of the society include artists of wide recognition, and their present showing at the Anderson Galleries does credit to themselves and to American art.

Each artist is represented by a group of his works, the total number of exhibits numbering 211. These are shown in a series of rooms, an arrangement which preserves an intimate atmosphere and does away with the bewildering effect of a single large gallery.

Among five paintings by Leon Kroll the most important is "Sonata," a group around a piano whose central figure is the pensive eyed young girl whom the artist has painted a number of times lately. George Bellows makes his mark as a portrait painter of distinction with his presentation of Mrs. Walter H. Richter. In another room Gifford Beal's "Cliffs at Montauk" contrasts its rich browns and greens with the high-keyed gray and white of Ernest Lawson's "Winter." Gari Melchers infuses the light of a sparkling winter day into his picture of two hunters, one of them wearing a bright red scarf. Eugene Speicher's "Hunter" is more somber in tone but brilliant in manner. Jonas Lie sends "Winter's Arrival", which has deep blue and orange in the hills in the background. In "Allen Street" George Luks cuts the violet shadows of evening with the bright lights of the shops.

Samuel Halpert is more interested in form than atmosphere in his view of lower New York. Paul Dougherty presents the ocean in a tender mood in "Shining Sea." Rockwell Kent has a Vermont landscape that is more decorative but less gripping than the Alaskan subjects beside it. Randall Davey's full length portrait of a red-haired girl dressed in bright green with a black hound at her feet is as striking as Guy Pene du Bois' portrait of Jeanne Eagels as "Sadie Thompson" in "Rain," which hangs beside it.

Mrs. Harry Payne Whitney's Sculptures at Wildenstein's

There is a retrospective exhibition of sculptures by Mrs. Harry Payne Whitney at the Wildenstein Galleries starting the first of this month. Three well filled rooms speak of the extent of Mrs. Whitney's interests. She has long ago proved that she is no mere dilettante, and also that she is more than a kindly and generous patron of the arts. Her more important works include a memorial erected to the victims of the Titanic disaster and the Aztec Fountain in the Pan-American Building at Washington. In 1914 she was awarded the National Arts Club prize at the exhibition of the Women Painters and Sculptors and she received a bronze medal at the Panama-Pacific Exposition. At present she is at work on a memorial for "Buffalo Bill" for Cody, Wyoming. Those who have seen her studies for it say that it is a sincere and straightforward piece of work in which she has, with excellent taste, refrained from over emphasizing the picturesqueness of her subject. Simply by showing us the man himself she proves him a sufficiently romantic and gallant figure.

During the war Mrs. Whitney was in France and made a series of war subjects at first hand. She did not choose the wearers of smart uniforms, with boots highly polished, in Paris on leave, for her subjects. Her soldiers are fighters, disheveled sometimes, wounded and despairing, or bent with fatigue. The large monument which she made in memory of the men of Washington Heights, unveiled in Mitchel Square, New York, last Decoration Day, is composed of such a group. The three figures supporting each other are men who have been through the thick of things and are weary unto death. This memorial is one of the finest of things Mrs. Whitney has done.

Others of her works include a large three figure foundation of classic design. The standing figures carry the basin of the fountain on their shoulders, figures modelled smoothly yet powerfully. A caryatid is a more rugged piece of work and equally vigorous. Mention must also be made of a group of portraits of her children, executed with a light sure touch, full of life, and charmingly informal.

ARCHAEOLOGICAL NOTES AND COMMENTS

Archaeological Institute of America

Hon. Robert Lansing, President of the Archaeological Society of Washington, presided at the joint meeting of the Archaeological Institute of America and the American Historical Association at New Haven, December 28, 1922. His introductory remarks so fully express the spirit and purpose of ART AND ARCHAEOLOGY, that we reproduce them in full:

"It is a privilege as well as an honor for me to preside this morning over a joint meeting of two great national organizations devoted to study and research in a field of knowledge which covers the entire cultural development of mankind from the paleolithic period down to the present time.

It would be presumptuous for me to address this learned audience upon a subject either archaeological or historical. I am an amateur and, therefore, unqualified to speak. Perhaps I may, however, be permitted to contribute a thought which will be of practical value in advancing the causes in which you are respectively interested.

There are, as you doubtless realize, thousands, who like myself are amateurs, but who are none the less interested in your labors and who are desirous to help as best they can. Yet let me frankly say to you, we laymen care little and know less about the dry-as-dust facts and technicalities which you find absorbingly interesting.

If you wish to keep up the interest of this great body of laymen and to add to their numbers, you must popularize both archaeology and history. You must appeal to their imagination and romantic sense and excite their curiosity. Why should you do this? Because you need money to carry on your researches and investigations. You can, if you take the right course, get that money from the laymen or amateurs or whatever you may please to call them. To increase your funds you need a large body of enthusiastic backers, and you can have such a body if you make your subjects popular. Carry on a propaganda which will appeal to the man or woman who has only a superficial knowledge of the subject in which you are interested. To my mind this is the commonsense thing to do. Treat it as a business proposition. Encourage rather than discourage every effort to arouse general interest. Do not let the dignity of scholarship stand in the way of doing what is practical and expedient. It will pay you, I know it will pay you, to popularize archaeology and history in your lectures and your publications.

This is the opinion and the advice of an amateur and I believe that it would receive the endorsement of the great body of amateur archaeologists and historians, on whom you are in no small measure dependent for the continuance of your enterprises."

Among the papers read at the General Meeting of the Archaeological Institute at New Haven, December 26-28, 1922, the following will appear in future numbers of ART AND ARCHAEOLOGY: "Archaeology and Moving Pictures," by B. L. Ullman; "Antiquities of Montenegro," by H. R. Fairclough; "The Situation in the Near East from an Historical and Archaeological Point of View," by W. H. Buckler; "The 1922 Results at Sardis," by T. Leslie Shear; "Excavations of the Fogg Museum at Colophon," by Hetty Goldman; the "Vassar College Tapestries," by Elizabeth Hazelton Haight.

Digging Up Old Carthage

Count Byron Khun de Prorok, excavator of Ancient Carthage, whose own account of the diggings of 1921-22 appeared in the January Number of ART AND ARCHAEOLOGY, has been appointed Charles Eliot Norton Memorial Lecturer on the Loeb Foundation by the Archaeological Institute of America and has appeared before many of the affiliated societies. On January 9, he lectured in the auditorium of the U. S. National Museum before the Archaeological Society and the Art and Archaeology League of Washington. His lecture was illustrated with moving pictures and gave a vivid presentation of the remarkable finds described in our January issue. Count de Prorok is planning to resume his excavations at Carthage early in March, and will have on his staff some American archaeologists, already acquainted with Mediterranean sites, as a result of the financial cooperation he has secured while in the United States.

ART AND ARCHAEOLOGY

American School at Athens Notes

The site selected for the Gennadeion is on the slopes of Mt. Lycabettus, one block north of the present grounds of the School. The original plan was to place the building so that its rear line should skirt the Aqueduct of Hadrian, its front line resting upon a projected transverse street laid out but not yet constructed, and its center facing the axis of a broad street running up the slope at right angles to this transverse street. The grade, however, proved uncomfortably steep for the approach and the space between the projected street and the Aqueduct somewhat narrow for the building. The authorities of the School accordingly petitioned the Municipal Council of Athens to vacate not only the transverse street but also the upper portion of the broad north-and-south street. This has been done in spite of revolutions and changes of government. The land added to the School's property for the Gennadeion is almost twice as extensive as was at first desired and petitioned for. Except for the vacated streets, which are a gift of the City of Athens, the land belonged to the Monastery of the Incorporeal Ones; the Monastery has ceded it to the State, which in turn has transferred the title to the School.

Messrs. Van Pelt and Thompson of New York, the architects of the Gennadeion, have accordingly shifted the position of the building and modified its dimensions so as to suit the new conditions. The main entrance to the grounds will now be one square below the front line of the building, which will be set forward by the width of the vacated transverse street. An ornamental wrought-iron gate set across the vacated north-and-south street gives access to a circular drive running to right and left of the entrance and leading up by easy grades to the marble stairway in front of the grand Ionic portico of the central building. Gardens lie to the right and left of the drive. In a few years the nightingales will be nesting and singing where today is a waste of bare and unsightly rocks dotted with patches of weeds.

A model of the building that is to house the unrivalled Gennadius collection, framed in its gardens and walls, was submitted to the Directors of the Carnegie Foundation at its meeting on December 22, 1922. The Board, in recognition of the generosity of the Greek Government in furnishing so magnificent a site, free of all cost, to an American institution, and desiring also that the building erected to house this collection shall be, like the Gennadius Library itself, a source of pride to both Greece and America and a worthy monument of architecture, voted an appropriation of an additional \$50,000 to make possible the construction in marble of the building as now designed.

Thus the project, of which ART AND ARCHAEOLOGY had the honor to announce the initial steps as recently as May 1922, is now assured, and work will be begun upon the building in the course of 1923. We hope to publish in the near future in ART AND ARCHAEOLOGY an illustrated article on the architectural features of the Gennadeion according to the design of Van Pelt and Thompson, written by an architect especially familiar with the classical style, both ancient and modern, Professor William Bell Dunsmoor, of the Columbia School of Architecture.

Prehistoric Sites near Corinth

The first discovery of a pre-historic site in the region of Corinth, where Mr. Blegen has since carried out some remarkable excavations which throw new light upon the pre-Hellenic culture of the mainland, was made by Miss Alice Leslie Walker on the hill on which stand the imposing ruins of the Doric Temple of Apollo. Miss Walker is now living in Greece, where she is at work upon the extensive pottery finds unearthed by the American excavations at Corinth, preparing them for publication. She reports that she has recently found, among other pre-historic sites that would merit further investigation, two of unusual interest, which she proposes to excavate under the auspices of the American School at the earliest opportunity.

The first is on a natural hill (i. e., not one formed by the accumulations of human occupation, as is often the case), which rises to a considerable height from the floor of the valley in which the Stymphalian Lake is situated. The hill commands the pass over which a narrow trail leads to the region of Nemea and, eventually, toward the Argive plain. The potsherds and other objects found here indicate that the hill was occupied during a good part of the Bronze Age; evidence of a later occupation must be sought by the spade. This is the most westerly and farthest inland of the pre-Hellenic sites so far observed on the eastern side of the Peloponnesus. The hill, which seems to have been unfortified, may have been an island at the time of the settlement, Lake

ART AND ARCHAEOLOGY

Stymphalus, which now lies at some distance to the south, having possibly receded; and the strategic position occupied by the early hill-dwellers may have some connection with the legend of Heracles' fight with the Stymphalian Bird.

At the second site Miss Walker believes that she has found the "Grotto of Rhea, into which no human being may enter, save only women who are sacred to the goddess," as described by Pausanias viii. 36. Pausanias places this grotto at the top of Thaumasion Oros ("Wonder Mountain") near ancient Methydrion. Hither, according to an ancient Arcadian legend, Rhea brought her new-born babe, Zeus, whom she had brought forth on Mt. Lycæus, and to deceive his father Cronus palmed off on him in place of the babe a stone wrapped in swaddling-clothes; whereupon Cronus, thinking to rid himself of the son destined to usurp the throne of Heaven, swallowed the stone, and Zeus was saved. The site of Methydrion is known, lying within walking distance of Miss Walker's summer home in Magoulia, the highest permanently inhabited village in Arcadia. She would identify Thaumasion Oros with Mount St. Elias, which rises to the northeast. Near its peak she has discovered what seems to be the entrance to a cave at the end of a rude tunnel of natural rock. The entrance itself is now blocked with large stones, but outside are large quantities of potsherds of various periods, giving evidence of the ancient frequentation of this site and of the practice of religious rites in the vicinity. Arcadia was the lingering-place of many primitive beliefs, and the story of Zeus' birth and rescue, strangely like the Cretan legends, and the celebration here of a mysterious ritual by women well down into classical times, lend exceptional interest to what may prove to be the discovery of the long-sought sanctuary of Rhea.

Discovery of Royal Tomb of Tutonkhamen in Egypt

All the world has been stirred by the great news of the discovery of a royal tomb by Mr. Carter, working for Lord Carnarvon; a noble result after years of discouraging clearances which only showed blank rock. Here the archaeological facts may be recorded, so far as yet described. On November 5th, Mr. Carter found a step in the rock under the path leading to the tomb of Ramessu VI; this is in the spur on the west side of the valley, immediately looking up the Hatshepsut ravine. This position proves that the burial, and the robbers' attack on it, took place before cutting the tomb of Ramessu VI. After Lord Carnarvon had arrived, the stairs were cleared. Broken pottery, flowers, and water skins lay about—the remains of the funeral, which could not be re-used after serving for the dead. At the first wall, a break in the plastering showed a thieves' hole, resealed by inspectors. After removing this, a passage was entered, in which was a broken box with names of Akhenaten and Smenkh-ka-ra. Then appeared another sealed door, with a thieves' hole, sealed up. Opening this, the first chamber was seen, containing three colossal gilt couches with heads of Bes, Hathor, and lions; beds, carved, gilt and inlaid with coloured stones; the four sides of a chariot, gilt and inlaid; the throne with Tutonkhamen and Queen beneath the Aten rays, on the back, inlaid with turquoise, carnelian and lazuli of indescribable delicacy and grace; the stool, with Asiatics for the feet to rest upon; alabaster vases of intricate forms, as yet unknown; sticks, with a gold head of an Asiatic, and one of filagree work; gilt sandals; a stool of ebony with ivory inlay and carved duck's feet; gilt bronze musical instruments; a box, inlaid, containing royal robes embroidered, with stones inserted, the most novel and interesting of all the objects; a box containing emblems of the underworld; a painted box with hunting scenes; blue faience vases; a dummy for royal robes and wig; rolls of papyrus, which Dr. Gardiner will go out to edit; great quantities of provisions, and wreaths.

In a second chamber there was a confused pile of chairs, boxes, statuettes, alabaster vases, and more gilt beds, piled up 5 feet high. Another doorway in the first chamber has the life-size wooden figures of Tutonkhamen, holding a golden stock and mace, standing on either side. This leads to a third chamber, but with the tell-tale thieves' hole in the corner. It is supposed that Tutonkhamen and perhaps other royalties are buried in this third chamber; but it cannot be entered till a clearance is made.

Summer Opportunities for Study of Art and Archaeology

Attention is called to the wonderful opportunities afforded to lovers of art and archaeology by the educational tours, under the guidance of well-trained scholars, planned for the summer of 1923, by the *Bureau of University Travel* and the *International Students' Tours*, advertised in this number. We shall give further details in our next issue.

EARLY CHINESE ART



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*Julian Alden Weir—An Appreciation of his
life and works. The Phillips Publications No.
I. E. P. Dutton & Co. New York.*

On opening this very attractive volume, the first of the Monographs issued by the Phillips Memorial Gallery, one pauses at the frontispiece, before the picture of J. Alden Weir,—a photograph made in his later years, showing a head and face so striking and unusual.

The face seems to reveal "his ardor for beauty, his lofty standard, his energy in the quest for whatever was fine in art" or life. The expression is one of noble simplicity and generosity and more than suggests a lovable personality.

The man, his personal charm, is expressed almost before his art, by each of the contributors to the book. Duncan Phillips writes the first "Appreciation," Emil Carlsen writes "Weir, the Painter," Royal Cortissoz "Weir," Childe Hassam "Reminiscences of Weir," F. B. Millet, "The Tile Club," H. de Raasloff "Weir the Fisherman." Then there are two letters, one from Augustus Vincent Tack, the other from C. E. S. Wood.

Mr. Phillips gives a delightful summary of the artist's life and work. He was his personal friend and admirer and confesses that it is difficult to write of him as an artist in a manner altogether free from bias of his affection for him as a man. Nevertheless he gives a careful and most entertaining résumé of the painter's art and his early years of study, when he gave evidence of his extraordinary versatility that developed the finished artist that he became. Weir's friendship with Bastien-Lepage, with whom he went into Belgium, and with Twachtman, who had become a convert to the new style of painting, changed his own manner of handling pigment, into giving the light of the open air its full value in a picture, as demonstrated by Monet.

Weir painted landscapes with exquisite tone and color, revealing his deep love of nature. He painted portraits of women and children with great tenderness and understanding. He seemed to enjoy the simpler types of women, as the lady with the "Pussy willows" and the lovely "Gentlewoman" in the National Gallery.

Mr. Cortissoz gives a beautiful tribute to the man, his generous appreciation of others, his helpfulness to young men who turned to him for counsel and his staunch friendships. He says he was one of the "sunniest, most human of creatures . . . a fastidious chooser of comrades . . . but it was characteristic of him to give his heart with both hands when he gave it

at all." There are interesting facts of Mr. Weir's wise and discriminating purchase of masterpieces for collectors.

He calls his work lyrical, his painting of flowers superb and of his landscape—"give him a straggling stone wall, or a rail fence enclosing a Connecticut pasture, a farmer at his plow, the bridge over a New England stream . . . above all trees, plenty of racy North American trees with the very spirit of our country-side in their sturdy trunks and shimmering leafage and he could translate it all into incomparable beauty." The light of the Impressionists became the light of Weir, silvery and exquisite.

The book contains a catalogue of the paintings by Weir prepared by his daughter, Miss Dorothy Weir, a complete list as far as is known with the present owners from 1870 to 1913.

There are thirty-two illustrations and the book closes with an "Announcement" giving the purpose of the Phillips Memorial Gallery which is broad and generous in its conception, ". . . it is to be a home for the fine arts and for all those who love art and go to it for solace and spiritual refreshment." A series of books are to be issued; cooperating with Mr. Phillips in their preparation will be Frank Jewett Mather, Jr., Royal Cortissoz, Guy Pène du Bois and Mahonri Young.

There are also plans for short essays by Mr. Phillips and the publication of pictures on cards and sheets, sold at a low cost for the use of artists and students. Lantern slides are to be furnished lecturers if desired.

The volume presents a very fine appearance as to the bookmaker's art, as well.

HELEN WRIGHT.

Scandinavian Art by Carl Laurin, Emil Hannover, and Jens Thiis, with an Introduction by Christian Brinton. New York: American-Scandinavian Foundation; London: Humphrey Milford, Oxford University Press, 1922. Pp. 660 and 375 Illustrations. \$8.00.

A recent comprehensive history of Scandinavian art, published by the American-Scandinavian Foundation, is an excellent addition to the world's knowledge of art and artists and is worthy of special notice. The compilation of this record has required several years and it is really the only inclusive work of its kind for the three countries of Sweden, Denmark, and Norway.

The book contains 660 pages, profusely illustrated, and has an index of over 600 names of artists of Scandinavia. The authors are internationally known, being Carl Laurin, a Swedish art critic; Emil Hannover, Director of

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NOTICE

Owing to the rapid growth of the mailing list of **ART AND ARCHAEOLOGY**, and the unusual demand for special numbers, our stock is almost exhausted of the following:

V, Nos. 1, 4 (January, April 1917); VI, No. 6 (December, 1917); VIII, No. 5 (September-October, 1919); IX, No. 2 (February, 1920); X, No. 2 (August, 1920); XI, No. 2 (February, 1921).

25 cents per copy will be paid for any of these numbers upon delivery at this office.

ART AND ARCHAEOLOGY
The Octagon, Washington, D. C.

the Danish Museum of Industrial Art; and Jens Thiis, Director of the National Gallery of Norway, each telling about the art of his own country and each being exceptionally well qualified to do so. An introduction by Dr. Christian Brinton, a celebrated American art appreciator, is written with an enthusiasm and a knowledge of the subject that add greatly to the value of the publication.

The illustrations are very good, the paper used is excellent, and the text is printed in large distinct type.

The survey of Swedish art by Carl Laurin begins with the earliest ecclesiastical period—church architecture and decorations—and shows the various stages of development in architecture, sculpture, and painting down to the present day, pointing out the influence of foreign teachings but at the same time bringing out the fact that Swedish art has kept pace with the advancement in other countries, ranking at present with the foremost—particularly in painting and architecture.

The history of Danish art by Director Han-nover emphasizes the conservative tendencies in all three branches of the fine arts and tells how several realistic artists of exceptional ability early in the nineteenth century practically laid the foundation for the modern Danish art which has developed along sane academic lines.

Director Jens Thiis writes briefly of art in the Saga period but mainly of the modern art of Norway developed since the separation from Denmark in 1814, the artistic awakening and political independence being achieved at about the same time. Mr. Thiis traces the rapid growth of a national school of painting in Norway and gives considerable detailed information about the prominent Norse artists.

The importance of the three Scandinavian countries in the field of art is perhaps out of proportion to their population compared with that of many of the larger countries. Whatever field of endeavor is entered by these Norsemen their vitality and boundless energy assure them "a place in the sun." Thus it has been in exploration, organized government, letters, sciences, and art. In this history of Scandinavian art, therefore, it is no surprise to find the names of many famous painters and sculptors whose works adorn many of the most important American Galleries, as for instance Anders Zorn's virile etchings and paintings, Bruno Liljefors' paintings of animals, Fritz Thaulow's landscapes with snow and stream, the sculpture of Bertel Thorvaldsen, not to mention many others.

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ART AND ARCHAEOLOGY

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The Cupid and Psyche Tapestry in the New York Public Library.

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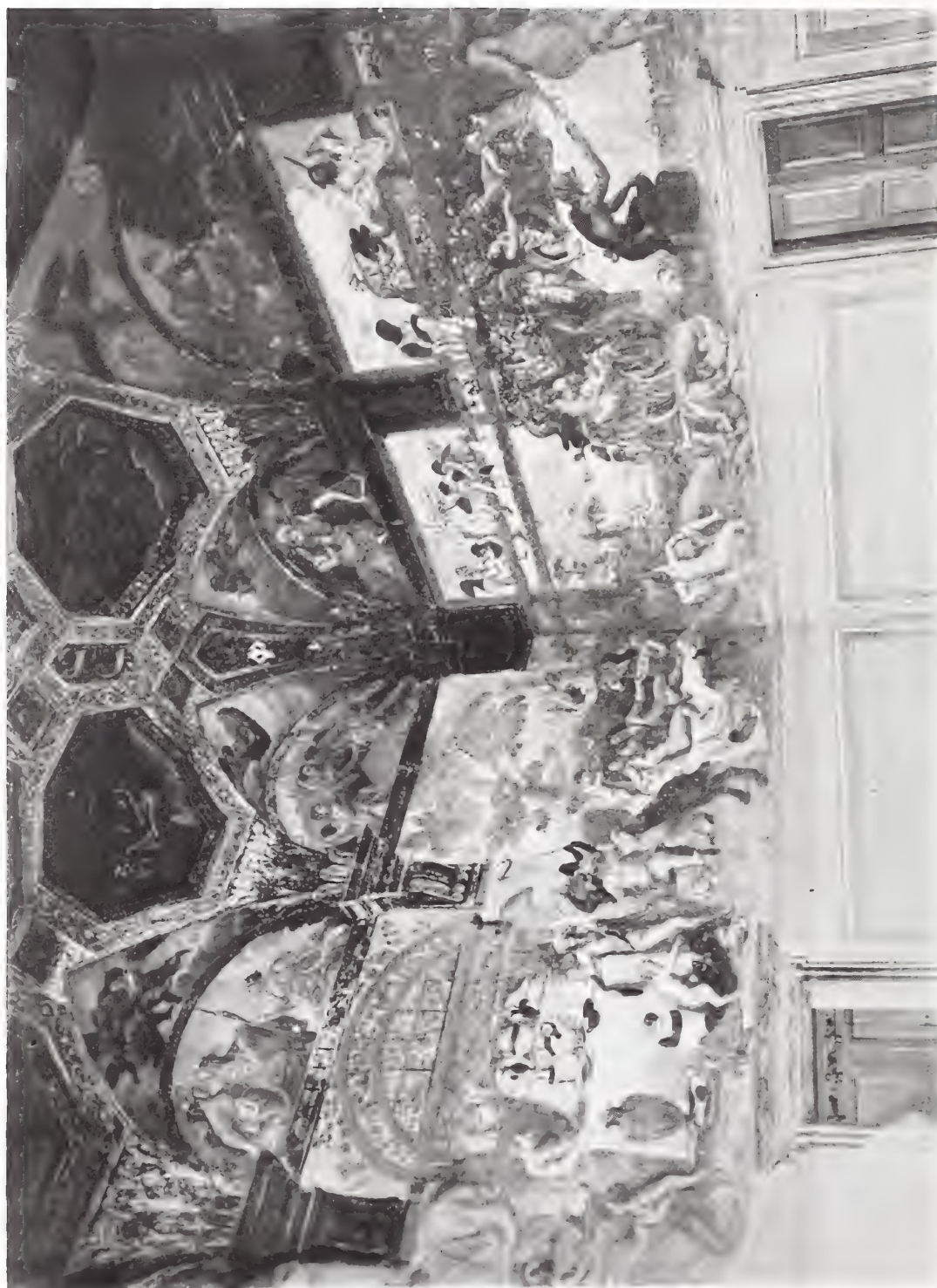
THE VASSAR COLLEGE PSYCHE TAPESTRIES

By ELIZABETH HAZELTON HAIGHT

PSYCHE *REDIVIVA* might well be the subject of this paper as I have already published in ART AND ARCHAEOLOGY, January and February, 1916, notes on the story of Cupid and Psyche in ancient and renaissance art. Since that introductory material was published so long ago, let me say in brief review that the romance of Cupid and Psyche is not found in literature before the second century A. D., when it appeared in the *Metamorphoses* of Apuleius and there is no certain illustration of it in ancient art. Yet Love and the Soul were personified and accounted lovers as early as the fourth century B. C., and are so represented in many ancient works of art: statues, engraved gems, wall-paintings, funeral reliefs—both Pagan and Christian, and wall mosaics. Since at the dawn of the Italian Renaissance, Apuleius's *Metamorphoses* was one of the earliest works published (1469), the story of Cupid and Psyche became a favorite subject for illus-

tration with Italian painters, beginning with Raphael, whose famous frescoes in the Villa Farnesina were undoubtedly the inspiration of Pierino del Vaga's frieze in the Castle of St. Angelo and of Giulio Romano's room in the Palazzo del Tè in Mantua.

These last paintings I wish to mention briefly since I did not see them until 1920, I have been unable to find any adequate publication of them and they help interpret a certain tapestry. As a piece of decorative art, this room to my eyes far surpasses the Raphael portico in the Farnesina in its present state of coloring, and the Pierino del Vaga friezes in the Castle of St. Angelo, a slight treatment in comparison. The room, which is very large, has a ceiling covered with rich, dark oil paintings separated by heavy gilded mouldings, while the side-walls are decorated with larger and brighter frescoes. In the center of the ceiling is Olympus, depth on depth of golden light, with Jupiter as the center, wit-



The Cupid and Psyche Room in the Palazzo del Tè, Mantua.



The Nuptials of Cupid and Psyche, Raphael's fresco in the Villa Farnesina.

ness of the nuptials of Cupid and Psyche, which are symbolized in four paintings, half octagons, about the central panel. The other designs of the ceiling are arranged in concentric circles of different shaped panels. Next come eight octagonal pictures in which some of the scenes are the King consulting the Oracle, the people worshipping Psyche, Cupid pointing out Psyche to Venus, Psyche borne by Zephyr, Psyche entertaining her sisters, Psyche discovering Cupid. Around these octagons is a set of small pointed lunettes with Amorini, and outside of these, twelve semicircular pictures of Psyche's punishments. On the side-walls are two large frescoes, one the preparations for the wedding-feast of Cupid and Psyche, the other the feast itself. Such a list of subjects and a few black and white views give no conception of the magnificence of the room, the voluptuous richness of detail, the splendor of the feeling and the delicacy of the beauty in some of the individual scenes, most of all the one where Psyche raises her light and discovers the sleeping God of Love. Because I had visited this room, I was able to point out to Mr.

George Leland Hunter, the distinguished authority on tapestries, that the Cupid and Psyche Gobelin which he had published in his book, "Tapestries, their Origin, History and Renaissance," (Plate no. 23 opposite p. 22) owes its design to Giulio Romano's fresco of Mars and Venus in the Cupid and Psyche room in the Palazzo del Tè.

Mr. Hunter and I have been collaborating on the uses of this story in art, and he has very kindly given me facts about the history of tapestries in exchange for my summary of the classical material. In the History of Tapestry-making we know that the Cupid and Psyche story was the subject of some of the most famous series. There are early Gobelin tapestries with Cupid and Psyche scenes designed after both Raphael and Giulio Romano; then later, after Boucher came to the Gobelins from the Beauvais Tapestry Works, he designed a Cupid and Psyche set for the Gobelins as he had before for the Beauvais works. The Beauvais-Boucher Cupid and Psyche tapestries, 1741-70, are five: Psyche arrives at Cupid's Palace, Psyche abandoned by Cupid, Psyche's Toilet,



Preparations for the Nuptial Banquet, Palazzo del Tè.

Psyche at the Basket Maker's, Psyche displaying her treasures to her sisters. Boucher followed La Fontaine's rendering of the story, but as Hunter says, he contemporized Psyche with the Court of Louis XV and with the taste of the Marquise de Pompadour. Illustrations of these five tapestries are published in a series of articles by Mr. Hunter in *Arts and Decoration*, March, April and May 1919.

Another famous set of Cupid and Psyche tapestries is the Renaissance set, woven at Brussels in the second half of the sixteenth century, now in the Metropolitan Museum, New York. The scenes are, (1) the Bath of Psyche; (2) the Banquet of Psyche, with a second scene above at the right, Cupid

and Psyche on the couch; (3) the largest of the five containing three scenes: first at the left, the jealous sisters taunting Psyche, second, Psyche discovering Cupid, third, Cupid flying out of the window with Psyche clinging to his ankle; (4) the Visit of the Sisters to Psyche, with two scenes,—above, the sisters flying through the air; below, Psyche displaying to them her treasures; (5) Psyche's visit to the lower world with two scenes: one where she gives the cake to Cerberus, two, where she presents the jar to Proserpina, or to Venus on her return.

There is also a beautiful Cupid and Psyche tapestry in the New York Public Library, although it has never been so named. It was originally catalogued



The Banquet Table, Palazzo del Tè.

there as a Gobelin, but in 1915 Mr. Hunter found in the selvage the two B's which make the Brussels mark and the signature (I. Devos=Indocus de Vos) of a maker of the early eighteenth century. The New York Public Library then published a bulletin (1915) with Mr. Hunter's attribution and description of the Tapestry. Unfortunately while recognizing the great gods, Apollo and the Muses, and the influence of Raphael, Mr. Hunter did not see that the scene was not Parnassus but Olympus, that the theme was the marriage feast of Cupid and Psyche and that the banquet at the right almost exactly reproduces Raphael's great design in the Villa Farnesina. Nor did he note that Pan, who in Apuleius

assists Psyche so genially and who came to the wedding feast with a satyr, is peeping from the trees to play his pipes at the banquet. (Met. V. 25, VI. 24.)

The five tapestries which hang in the central hall of the Vassar Library were purchased in Paris in 1904 by the architect, Mr. F. R. Allen, for the donor, Mrs. F. F. Thompson. The dealer who sold them died suddenly before preparing the full report of them which he had promised. In 1921 when the tapestries were taken down to be cleaned, the college asked Mr. Hunter to attribute and value them. Mr. Hunter states that they are "part of a set designed and woven in the first half of the seventeenth century in what was



The Vassar College Tapestries, the Neglected Psyche.

then the Austrian Netherlands, now Belgium." Mr. Hunter agreed with the interpretation of the story which I had already made.

In the first, the king and queen are seated on a throne. A man, wearing a crown, stands on either side, the one at the left talking and holding the attention of all. In the background beside the king stands a young woman looking towards the speaker. The theme is probably an audience with two suitors who present to the king and queen, Psyche's parents, their requests

for the hands of her two elder sisters. The king is dismayed because no one proposes for Psyche, who looks on disconsolately.

The next tapestry contains two scenes. At the right before the statue of Apollo, known by his quiver, is an altar with a fire, beside it a priest, in front of it the king praying to the god. Three men stand near crowned with laurel, one with an axe over his shoulder. A bull decked with garlands stands in front of them, and before the bull a man with a knife bends over a



The Vassar College Tapestries, the Visit of Psyche's Sisters.

lamb as if about to sacrifice it. This scene represents Psyche's father before Apollo when "with prayers and burnt-offering he besought the mighty deity to send a husband to wed the maid whom none had wooed." (Met. IV. 32.)

In the scene at the left two men are carrying a heavily draped figure in a sort of sedan chair. Psyche is being taken to the mountain to be left there in accordance with the oracle which Apollo gave. (Met. IV. 34-35.)

In the third tapestry, two women are seated at a table and one standing is

telling them something. I thought at first this might represent Venus telling the story of Psyche to Ceres and Juno, but the figures have no attributes of goddesses and Venus, where she clearly appears in the largest tapestry, is barefooted, the only woman so represented, apparently a delicate symbol of her conventional nudity. When the tapestry was down, I was able to see certain details that absolutely determine the theme. At the top of the high rock at the left two women are hurling themselves down headlong, as Psyche's



The Vassar College Tapestries, the Oracle of Apollo.

sisters did from the crag when they came to visit her. (Met. V. 14.) Moreover on the water behind rides a little boat, and we know from Apuleius that they came to the crag and went away from it in their ships. (Met. V. 21.) These two details prove that the theme of the tapestry is the visit of Psyche's sisters to her palace. Psyche is undoubtedly showing them her treasures.

The next tapestry also contains two scenes. In the foreground are two women, one, who is barefooted, giving a vase to the other and pointing to the landscape in the background. This is Venus, pointing to the river of the Styx and the city of Lacedaemon on the hill, and directing Psyche to go to the

lower world at Taenarus and bring her back the box filled with Proserpina's beauty.

In the background are two figures much smaller because far away: Psyche in the same costume receiving the box of beauty from Cupid's hands. In Apuleius, Psyche is aided by Cupid in this task. When she wished to secure for herself some of the beauty and opened the box, a hellish sleep that was therein overcame her until Cupid arriving wiped it off from her, reconfined it in the casket, woke his love and sent her on her way. (Met. VI. 21.) I was puzzled over the interpretation at first because the object in the hands of the persons in both groups looks like a



The Vassar College Tapestries, Psyche's Quest for Proserpina's Beauty.



The Vassar College Tapestries, Psyche's arrival at Olympus.

vase, not a box, but so the pyxis for beauty is represented by both Raphael and Pierino del Vaga.

The largest tapestry shows the arrival of Psyche in Olympus, and the interest centers in her appealing gesture to Venus, who stands with her son in the centre of the group of gods. The arrangement of the figures is as follows: beginning at the left, Minerva with helmet, spear and aegis, Juno with crown and peacock, Diana with the crescent moon, then, below the three goddesses, Mercury with his winged cap escorting Psyche. Above are Jupiter with crown, thunderbolt, eagle and his foot on the world, next Neptune with

his trident, then Cupid and Venus, barefoot, Apollo with crown of laurel and sun's rays, and last Hercules with club and lion's skin.

I have not been able to find any more direct influence for the designs of these tapestries than the general style of Raphael and his pupils. One detail in the last, the group of Mercury and Psyche, has a close resemblance to the grouping of the two in Pierino del Vaga's scene. Whoever the designer of these tapestries was, he knew his Apuleius well and faithfully followed the details of the story.*

*Vassar College,
Poughkeepsie, N. Y.*

* Read at the General Meeting of the Archaeological Institute of America, New Haven, Conn., December 27-29, 1922.

ATHLETE RELIEFS FROM THE THEMISTOCLEAN WALL AT ATHENS

By WALTER WOODBURN HYDE

NEW and unexpected discoveries are continually augmenting and changing our knowledge of Greek Art. One of the most recent and important finds comes from the southwestern part of Athens near the church of St. Anastasius and not far from the Ceramicus. Here, embedded in sections of the old Themistoclean circuit-wall of the city, some workmen, while excavating last January and February for the foundations of a shop, unearthed three quadrangular bases of Pentelic marble. Two of these have sculptured reliefs on three of their sides showing various athletic scenes, while the third originally had a painted design and inscriptions on its front face which still in antiquity were deliberately effaced. One of the inscriptions states that the well-known archaic sculptor Endoios made the statue or stele which once stood on the basis. On the upper and lower surfaces of these bases are rectangular or ellipsoid depressions in whose centers are sockets with lead filling. The upper ones were doubtless for the insertion of statues or grave stelae, the lower for another base block. The discovery of these bases literally illustrates Thucydides' statement about the hurried way in which the Athenians after the Persian sack of their city in 480 and 479 B. C. "spared neither private nor public edifice," but used everything in building the city-wall.

These sculptured bases were at once set up in the archaic room of the National Museum in Athens, where their almost perfect preservation and beauty have attracted merited attention (Nos. 3476 and 3477). An author-

itative account of them was given soon after their discovery before the British School in Athens by Dr. Alexandros Philadelphus, the Ephor of Antiquities for Attica. This account has been published in the *Monthly Illustrated Atlantis* of New York (XIII, June, 1922, pp. 14-15, and 6 figs.), and later in the *Journal of Hellenic Studies* of London (XLII, 1922, pp. 104-106, and pls. VI and VII). Another account by Professor T. Leslie Shear of Columbia University has appeared in *The Classical Weekly* (XV, 1921-22, No. 27, pp. 209-10), and a shorter notice in the *American Journal of Archaeology* (XXVI, 1922, No. 3, July-Sept., pp. 355-356, and figs. 3-8). The importance of the reliefs for our knowledge of archaic Greek art and athletics may excuse another interpretation of them for readers of ART AND ARCHAEOLOGY.

The first basis (No. 3476) is square and, according to Dr. Philadelphus, 82 cm. long on each side and 32 cm. high. The back face is smooth, showing that the original monument was intended to stand against a wall.

The left-hand relief—as one faces the basis—shows six athletes completely nude except for tight-fitting leathern caps. Such head-gear was usual with certain types of athletes before it was customary for them to cut their long hair, roughly before the Persian War period. The athletes are standing in two symmetrically arranged groups of three facing one another, and are represented in a variety of poses. The key to the composition seems to be furnished by the athlete at the extreme left, who is shown in full front view with his left



First basis: Left side.

arm raised above the shoulder and the right one lowered, its forearm being outstretched horizontally. In the palm of the hand is a small ball at which he is looking down, and the whole pose of the figure is that of one about to throw the ball into the air. Consequently we have two teams of ball-players, the other athletes being represented in various attitudes ready to catch the ball. The two central ones are apparently acting as guards for their respective sides.

On the front relief we have three scenes from the pentathlon, the five-event contest which represented the entire physical training of Greek youths in such a way that the pentathlete was regarded as the typical athlete, superior to all others in all-round development, even if surpassed by them in certain special events.

The central group is a wrestling bout, the oldest and one of the most popular of Greek sports. Behind each wrestler stands another youth. The one to the right holds a long spear or *akontion* diagonally across his body, its point touching the ground. He is looking down it preparatory to the javelin-throw and is represented in a pose which has many parallels on vase-

paintings. The athlete to the left has his body bent forward and arms extended in the usual position of a jumper ready to take off, his left foot resting on the toes. The jumping-weights or *halteres* used in the pentathlon are wanting, but the position of the fingers shows that they were probably painted on. All four athletes are nude except for the caps, which are similar to those on the first relief.

Dr. Philadelphus thinks that the wrestlers represent what the Greeks called *akrocheirismos*, or the preliminary grasping of each others hands in order to get a grip. However this preliminary sparring with the hands for an opening has been shown by E. N. Gardiner, in his *Greek Athletic Sports and Festivals*, to have nothing to do with wrestling, but only with boxing, either in the separate event of that name or in the combined contest of wrestling and boxing known as the *pancratium*. The term meant "to spar lightly with an opponent" either for practice or for an opening in an actual bout. The word does not occur in Greek writers before the time of Plato, at least a hundred years later than the date of the reliefs under discussion. Pausanias, in his description of the



First basis: Front.

victor monuments at Olympia, mentions a statue erected in honor of one Sostratos, who won the pancratium three times near the middle of the fourth century B. C., which represented him sparring. He was known as *Achrochersites*, and Pausanias explains this epithet as that of one who gained his victory by seizing and bending back his adversary's fingers and holding them fast till he yielded. This explanation of the term has been generally followed by modern writers on athletics until Gardiner showed it was untenable, as it does not fit the accurate definition of the word by the lexicographer Suidas.

The correct interpretation of the scene is quite different, since it illustrates a famous hold in wrestling. The contestant at the right has seized his opponent's arm with both hands, one of which holds the wrist, the other the forearm further up. This wrist-hold was a favorite with Greek wrestlers, as is shown by the frequency with which it appears on vase-paintings. It led to one of the most effective falls, the "flying-mare," which also appears on vases. The right-hand wrestler will in a moment turn his back on his opponent and draw the latter's left arm right over his shoulder and use it as a lever to

throw him bodily over his head. The left-hand wrestler is already doomed, as his attempt to frustrate the impending movement by pushing against his adversary's neck with his left hand will prove futile. An almost identical wrist-hold is pictured on the neck of a black-figured amphora by Nikosthenes, now in the British Museum. Many other representations in Art, especially tiny wrestling-groups on the tops of bronze bowls, show the same grip.

The right-hand relief has nothing to do with athletics, but is a tragi-comic scene from the lighter side of Greek sports. Here again are four figures symmetrically balanced. In the center are two youths seated facing each other, one on a straight-legged stool, the other on a cross-legged one. Both are dressed in the Greek *himation* or cloak, which is arranged in the usual fashion, leaving the right breast, shoulder, and arm free. Each holds a long staff in his left hand. The one to the right bends forward and holds by a leash what Dr. Philadelphus calls a cat; the other bends similarly forward and holds a dog by a string. The two animals face one another ferociously baring their teeth, the cat-like animal arching its body in characteristic fash-



First basis: Right side.

ion. So the scene has been interpreted as the preliminary stage in a "cat and dog" fight, although the slackened leashes certainly show that the animals are not eager for the fray. Behind the seated youths on either side of the relief stands another figure bending forward and looking intently on the scene depicted, each leaning on a staff. The one at the right extends his forearm, and familiarly rests his hand on the shoulder of the seated youth in front. The head-dress and hair-fashion are unlike in all four figures. The faces of all, with the possible exception of the two right-hand figures, show seriousness rather than mirth.

Dr. Philadelphus calls the dog a sheep-dog, though its size and body build might better class it as a greyhound, such as often appears on Egyptian monuments. Dr. Shear rightly remarks that the cat-like animal is not our house-cat, though he seems to be wrong in regarding it as an animal of the cat family. It more likely belongs to the *mustelidae* than to the *felidae*, and, to judge from its long slim body and bony head it may be a weasel, an animal known to have been used as a pet in Greek households. It is well known that the cat was first domesticated in Egypt, where it was regarded

as holy and was embalmed. It appears first on Egyptian sculptured monuments of the twelfth dynasty. But in Crete and Greece the cat was not domesticated till the end of antiquity. Still it is possible that in isolated cases the Egyptian house-cat found its way to Greece and Italy as a pet. The cat frequently appears on monuments of art, notably on one of the inlaid sword-blades from Mycenae and on a fresco from Hagia Triada in Crete, but these designs certainly represent hunting the wild-cat. Similarly the cat, which appears as a Minoan pictogram and the one perched on the head of the ivory statuette from Cnossus known as the "Snake-goddess" are doubtless wild-cats. Even the cat on the mosaic found at Pompeii and now in Naples has been interpreted as a wild-cat, and it is curious that of all the remains of animals unearthed at Pompeii—horses, dogs, goats, etc.—there is no trace of a cat.

The Greek and Romans often suffered from plagues of mice. But in their literatures it is always the weasel or some similar animal that is represented as the enemy of mice. Thus, in the mock heroic, "*Battle of the Frogs and Mice*," long ascribed to Homer, it is the weasel and not the cat. In the



Second basis: Left side.

fables of Aesop, Phaedrus, and Babrius it is the weasel that bothers mice. The Greek had several words for animals which we cannot exactly distinguish, names whose meanings seem to have varied in literature and in the common speech. Among those were the *γαλῆ*, generally translated as weasel, marten, or polecat, *ἰκτίς*, translated as wild or yellow marten, and especially *αἰέλουρος*, the "tail-waver," mentioned by Herodotus, Aristophanes, Aristotle, Theocritus, and Aelian, and generally translated "cat." But, as Victor Hehn has said, in the light of the evidence it is not necessary to translate any one of these variants as our house-cat—and we know that all of these animals were used by the Greeks as pets. Similarly, there is confusion in the use of the Latin words *mustela*, *feles*, and *meles*. Here again none of these words necessarily means the domestic cat. When Pliny, for example, tells how the *feles* slyly catches birds, he, like Aristotle in describing the habits of the *αἰέλουρος*, is doubtless speaking of some other animal than the cat. In Latin literature we first hear of the cat as a housepet in the writings of Palladius in the fifth century A. D. By that time this animal, long before domesticated in Egypt, had found its way to Italy, and

thence probably extended to Greece and the East.

The depth of the reliefs on this first basis is remarkable. Quite a knowledge of anatomy is also displayed by the sculptor in the delineation of bones and muscles, even though the eye in all the figures is represented in full front view. The prominence of the figures seems also to have been enhanced originally by the use of color, though now only a few traces of red are visible on the hair of some of the figures and on the background of the "cat and dog" relief. The vigorous movement, the graceful and varied poses, and balance of grouping remind us strongly of contemporary red-figured vase-paintings.

The second basis (No. 3477) is rectangular in form, the long sides measuring 82 cm., the front 59 cm., and the height 27 cm. Here again the back surface is smooth.

On the two sides of this basis we have almost identical scenes from the hippodrome, only that the movement in one is to the right, in the other to the left, *i. e.*, both are directed toward the front.

A four-horse chariot with the conventional four-spoked wheels is in either scene being driven by a mounted charioteer, who is dressed in the con-



Second basis: Right side.

ventional long *chiton*, and who in addition wears an Athenian helmet. In the act of mounting the chariot and already grasping its rim with the right hand is a bearded hoplite accoutred in a Corinthian helmet, breastplate, greaves, and small round shield. Behind the quadriga walk, one behind the other, two fully armed hoplites, who carry long spears in their right hands, the spears being merely indicated by lines on the right side of the basis. In each case the leading hoplite has a pointed beard, while the other is beardless. The eyes of all the figures, even of the horses, are again in full-front view. The scenes on the two sides are merely reversed, so that the hoplites on the left side show their shields from the inside, while those on the right show theirs from the outside.

These scenes evidently represent the *apobates* or "dismounter" chariot race. This was a ceremonial contest known in Boeotia and especially in Athens, where it was a favorite contest at the Panathenaic games. Inscriptions also show that it was known elsewhere in the ancient world, especially at Aphrodisias in Caria, at Naples, and Rome. It preserved the tradition of Homeric warfare when the chieftain was driven to battle in his chariot and dismounted

to fight, remounting merely to pursue or to flee. During the race the charioteer kept his horses at full speed and the *apobates* ran along the side and again remounted. In the last lap he dismounted and ran to the goal. Even an *apobates* horse-race was known at Olympia during the first half of the fifth century B. C. as the *kalpé*, during which the hoplite leaped from his mare in the last lap and ran along with her to the goal. This race appears to be represented on coins of Tarentum of the third century B. C., but does not appear on vases or reliefs. Helbig has shown that the sixth century Athenian knight was merely a mounted infantryman, the successor of the Homeric warrior who fought on foot. This traditional mode of fighting, then, survived in the Panathenaic chariot race at Athens and elsewhere, and for a time, in the mare race at Olympia, the latter, perhaps, being an intentional revival of the ancient method of battle which had gone out of use by the end of the sixth century B. C.

The Athenian *apobates* chariot race has long been known from representations on the frieze of the Parthenon. On the north frieze there were originally nine chariot groups in which the charioteer stands in the chariot, and



Second basis: Front.

the "dismounter," armed with shield and helmet, is either stepping down from it or standing nearby, while a third figure or marshal is also present. On the south frieze there were originally ten such groups, but here the dismounter is standing in or beside the chariot. Thus the south frieze shows the preparations for the race—as the reliefs under discussion—and the north frieze shows the actual course. Many other reliefs later than the Parthenon frieze also show the *apobates* in the act of dismounting, notably two found in the ruins of the Amphiareion at Oropos. These appear to have been offerings of successful *apobatae* at Oropos. The relief under discussion is, then, the oldest yet discovered which represents this famous race.

On the front surface we see six nude athletes arranged in three groups. In the center two figures are leaning forward and holding short sticks with curved ends crossed over a small ball on the ground. They, as well as the remaining four, wear long hair bound up with fillets. On either side of this central group the composition is well

balanced by two spectators, three of whom at least carry similar sticks, and all stand as if awaiting their turn to play. In these end-groups the artist has contrasted a figure in profile with one in front view at the left and one seen from behind at the right, an arrangement similar to that seen in the end-groups on the left side of the first basis.

Evidently here is depicted a game of ball very similar to our hockey. But just what game is represented here, or on the left side of the first basis, cannot be determined, as L. Becq de Fouquières says in his *Les Jeux des Anciens* "il en est sans doute un grand nombre qui nous sont inconnus." Pollux describes four main types of ball-playing, and the fourth century A. D. physician Oribasius enumerates five for medical gymnastics in his day, and doubtless there were at different times many others. Ball games were favorite modes of exercise among both Greeks and Romans from the time of Nausikaa and her brothers in the Odyssey down to the end of the Byzantine Empire. They seem to have been

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regarded less as games than as gymnastic exercises by which the body gained grace, suppleness, and agility. So they were highly esteemed by men and boys and even women and girls. The Athenians valued ball-playing so highly that they gave citizenship to Aristonikos of Karystos, the ball-player of Alexander the Great, and erected a statue to him for his skill. The young Spartans on becoming ephebes were called *Sphaireis*, evidently because their chief exercise was ball-playing. The philosopher Ktesibios of Chalkis was fond of ball, and later Greek physicians, beginning with Galen, recommended such games for health. A special room known as the *Sphairisterion* was attached to every later gymnasium, and here a special teacher was on duty to teach various ball games according to rule. Such rooms were also common in the Roman public baths and large villas of the Imperial age.

It is not until near the end of the Eastern Empire that we hear of regular polo. The historian John Cinnamus, secretary to the emperor Manuel I Comnenus, who reigned in the second half of the twelfth century, says such a game was played from horseback, and was an exercise that had been customary for emperors and princes "for a long time past." The players took sides, and a ball, the size of an apple, was thrown into a measured space, and it was the purpose of the players—who were armed with long sticks in their right hands whose broad curved ends were woven with cat-gut—to run at full speed and try to strike the ball over the base-line. It must have been a dangerous sport, since the riders had to bend low over their horses and turn quickly. Manuel himself used to play it, and on one occasion his horse fell upon him and

injured him so badly that he had to take to his bed and defer a contemplated campaign.

Whatever the game depicted on our relief, it is a game that was known at the end of the sixth century B. C., but one of which we have no literary knowledge, nor does it appear on any other work of art.

The reliefs on this second base are much shallower than those on the first. Furthermore the attempt at modeling is almost imperceptible, and little effort has been made by the artist to show the structure of the body. Still, the figures are naturally and gracefully posed. We even detect an attempt at foreshortening in the feet of two of the hockey players, which, however, has been carried out far more successfully by the artist of the end figures on the ball-player relief of the first basis. A few traces of red are also visible in these reliefs, appearing on the inside rims of the shields and on the crest of one of the helmets on the *apobates* reliefs. Still other traces of color seem to show that the figures may have stood out against a light background to overcome the lowness of the reliefs. The symmetry of grouping is as pronounced as in the figures on the first basis. Here again balanced groupings and varied poses remind us of vase-paintings.

All six reliefs are excellently well preserved, only a few of the corners being defaced or broken away. The difference in the depth of the reliefs and in the modeling show that the two bases are of different periods. While the reliefs on the first basis may be placed among the best examples we have of advanced archaic art, and should be dated around 500 B. C. or even later, those of the second are certainly considerably older.

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THE ANTIQUITIES OF IRELAND

By R. A. S. MACALISTER

THE Archaeological History of Ireland begins with the beginning of the Neolithic or New Stone Age of Europe. The preceding Paleolithic or Old Stone Age, so far as is at present known, is entirely unrepresented on Irish soil: we must suppose either that the country was not then suited for human occupation, or else that, if it were so occupied, the scour of the ice-age glaciers has entirely destroyed all traces of its Paleolithic inhabitants.

The earliest remains of Man that have been found in Ireland are grouped along the coast of the county of Antrim, which occupies the northeast corner of the island. This is the only region in the whole island in which flint is to be found in its native beds: and it is natural that the flint-using stone-age men should have first settled here. The most important of these early sites is close to the town of Larne, in the harbor of which there is what is known by geologists as a "Raised Beach." This is a relic of the time when the land was rather more deeply submerged in the sea than it is at present: and in its gravels, most of which have now been excavated away for railway ballast, there have been found numerous rude flint implements. These are either more or less shapeless flakes, or else they are picks of the type associated with the sites classified as "Campignian." They have since been found in France, Scandinavia, and elsewhere in Europe; and it is evident that they represent a definite phase of culture, which is placed in the overlap period between the Paleolithic and the Neolithic periods. This well accords

with the situation in which the Larne examples have been found; the formation of raised beaches belong to the time immediately following the Ice Age, which is synchronous with the transitional stage of civilization indicated.

The Campignian pick, of which the Larne picks are good typical specimens, is a bar of flint, some four or five inches in length, with a rather blunt point at each end.

It is impossible to say with any certainty whether the people who manufactured the Larne flints, and those at the other early sites on the Antrim coast, were racially the same as those who are responsible for the later developments of the Stone Age in Ireland. No human remains have been found anywhere in Ireland in association with flints of the Larne types, so that we know nothing of the affinities of their makers. The early stone age developments in Ireland are still obscure, and it is often difficult to decide whether the flint implements that have been found in the country are genuinely of the Stone Age or belong to a later period. The latter is probable in many cases: for as Ireland does not possess native tin in commercially profitable quantities, the folk of the Bronze Age must have been dependent on foreign trade for the metal of which they made their implements and weapons. This would necessarily have added to their expensiveness, and in consequence the use of flint lasted longer in Ireland than in other countries of Europe. The same is true of Scandinavia. But many more Stone Age sites will have to be discovered and scientifically in-



Fig. 1. Ancient hearth on the sea-coast of County Louth.

vestigated, before we can be in a position to set forth a full history of the Stone Age in Ireland. A number have been found, such as the hearth represented (fig. 1), but in most cases the results of examining them have been scanty.

Of the latter part of the Stone Age the most striking monuments are the dolmens (fig. 2). These belong to a time tending toward the overlap between the Stone and the Bronze Ages, and the custom of building these monuments undoubtedly lasted into the latter period. The practice of dolmen-building spread over Europe, or, rather, over a definite part of western Europe, towards the end of the Stone Age, and doubtless it is for us the most evident

trace remaining of some great religious movement, the nature of which it is impossible to recover. Some strongly impelling power of the kind must have operated to induce men to incur the enormous labor of erecting these monuments, the contemplation of which cannot but fill us with wonder. We wonder at the vast expenditure of physical force which the manipulation of these huge masses of stone involved: at the skill with which block was poised on block, so that a structure was erected that has stood unmoved for some four thousand years: at the degree of social organization which made it possible for so many men to combine under one director, to build these colossal tomb-sanctuaries.



Fig. 2. A dolmen Aran Is., County Galway.

There are numerous varieties of dolmens; but it may be said in general that they consist of a group of supporting stones, of any reasonable number from two upwards, upholding one or more horizontal cover-stones—just as the legs support the board of a table. The name is Breton, and means “table-stone”: this is not, however, an ancient Celtic traditional name but an artificial term bestowed upon the monuments in the early days of scientific archaeology. The eighteenth century antiquaries imagined that all such megalithic monuments were the work of Celtic druids, and they sought through the available dialects of Celtic for suitable names by which to call them. In Ireland the traditional name is *Leaba Dhiarmada*

agus Ghráinne,—the “Bed of Diarmuid and Gráinne.” Gráinne was the daughter of the third-century king of Ireland, Cormac mac Airt, and she was betrothed to Finn mac Cumhaill, his general. When Finn came to claim his bride, the young lady, not unnaturally objecting to marry a man who was older than her father, induced his comely lieutenant Diarmuid to elope with her. Tradition says that as the fugitives could not spend more than one night at one place on account of Finn’s pursuing vengeance, they fled over Ireland, and each evening erected one of these great monuments to shelter them.

This was no light task! There are five or six dolmens in the neighborhood



Fig. 3. Part of a stone circle near Greencastle, County Tyrone.

of the city of Dublin which have cover-stones weighing from forty to seventy tons: and there is one close to the town of Carlow which has a cover-stone weighing no less than one hundred tons—the largest cover-stone of any dolmen in Europe, with the exception of one in Spain.

The dolmens of Ireland have been made the subject of a monograph by the late W. Copeland Borlase. This work, though it contains some “theoretical” matter of rather doubtful value, is of great usefulness on account of a carefully compiled descriptive catalogue of the monuments, with many illustrations. Until an authoritative archaeological survey of the country can be set on foot, this must

remain one of the standard books of reference for field-workers.

The population of Ireland, during the latter part of the Stone Age and the whole of the Bronze Age was ethnologically cognate with the people of southern Europe: they were, in fact, the most northerly community of the Mediterranean Race. This folk was distinguished by comparatively short stature, long narrow heads, and dark complexions, contrasting powerfully with the tall fair-haired people who introduced the iron culture and the Celtic language in or about the fourth century B. C. It may be that it was to the Pre-Celtic folk that the division of the country into provinces is due: this division depends to a large extent



Fig. 4. Alignment of five stones (three now prostrate) at Barachauran, County Cork.

upon natural lines of separation (mountain-chains and river-courses), and although it has been modified from time to time, it is likely that fundamentally it is very ancient. Naturally, however, we cannot say much about the social organization of this ancient people, although there are good reasons for believing that they were organized on a matriarchal basis.

One thing is sure, however: they had well-defined social grades and knew how to give honor where honor was due. The dolmens, to which reference has been made, are striking monuments of this: even more, perhaps, are the mighty tumuli that stand close to the bank of the river Boyne, a few miles above the town of Drogheda.

The cemetery known in ancient Irish records as *Brugh na Bóinne*, "The Palace of the Boyne," fills an area about three miles in length and one mile in breadth, delimited by a curving sweep of the river. The whole area is dotted with tumuli, among which three stand conspicuous. These are known by the names Dowth, New Grange, and Knowth. Constant tradition, ancient and modern, has associated this cemetery with the royal site of Tara, some twelve miles distant: and there is every reason to believe that here tradition is right, and that these tumuli are actually the monuments of the ancient kings of Tara. Unluckily they attracted the attention of the Norse pirates in the year 860, and these



Fig. 5. Part of the construction of a crannog near the town of Tuam, County Galway.

raiders rifled whatever valuables might have been deposited with the mighty dead, leaving for our instruction nothing but the empty sepulchres. But even in their plundered condition they are most striking monuments of ancient barbaric grandeur.

New Grange, the most important of the three, is a mound of earth and stones, some forty feet in height, and covering an area of between one and two acres. A circle of standing stones surrounds it. The base of the mound is encircled with a kerb of great slabs, ten feet in length, placed in a recumbent position end to end, and serving the practical purpose of retaining the great mass of material of which the mound is composed. Some of these

stones bear ornament, consisting of spirals, triangles and other geometrical figures, punched on the surface, without any apparent regularity or order: conveying no intelligible meaning to us, though no doubt full of significance to those who erected the monument. An entrance in the side of the mound, some four feet high, gives access to a passage, 62 feet in length, which gradually rises until it is possible to walk upright in it, and which leads to the central chamber. This is 18 feet long in the direction of the passage, and 21 feet across: its height is 19 feet. It is roughly circular on plan, with three recesses that formed the burial chambers, so that the whole, passage, chamber, and recesses, form a plan in shape resembling a Latin cross.



Fig. 6. Remains of the Banqueting Hall in Tara (the figure, indicated by an arrow, is seated on the spot assigned to the King, in the ancient disposition of the places of honor.

The passage and chamber are lined with great stones, some of which bear sculpture similar to that in the kerbstones outside.¹ (Fig. 8).

We must not, in a short paper, pause longer over this ancient cemetery or the similar cemetery that occupies the summits of the Lochcrew Hills in County Meath, near the town of Oldcastle, and in which similar barbaric ornamentation is to be found in even greater profusion than in Brugh na Bóinne. We cannot however pass over the Stone Circles and Alignments, which are relics of the Bronze Age as important as dolmens are those of the Stone Age.

¹In the late Mr. Coffey's monograph, *New Grange and other incised tumuli in Ireland*, will be found photographs of all the sculptures.

Stone Circles (fig. 3) are rings of standing stones, five or more in number, with, almost invariably, an additional stone set up somewhere outside or (more rarely) inside the ring. These monuments were most probably sanctuaries, or, rather, the representations of the gods of a sanctuary: and it is not improbable that they were supplemented with wooden constructions that have now perished, and that formed a regular temple. (Such a temple, made of stone, still exists, near the town of Sligo.) The reason for this explanation is a passage in the ancient life of St. Patrick. In his peregrination through Ireland he came to a place called Magh Sleacht, the "Plain of Prostrations"—



Fig. 8. Entrance to a circular earthen enclosure, with burial chambers.

probably in the modern County Cavan—and there he found “the king-idol of Ireland,” Cromm Cruaich by name, and his twelve subordinate deities around him. This is unquestionably a description of a stone circle with its additional stone, and is a valuable ancient tradition of the use of such monuments. Alignments (fig. 4) are similar pillarstones, set in a straight line.

For the rest, the Bronze Age of Ireland passed through the same phases of development as in the neighboring countries of Northern Europe, lasting from about 2000 B.C. (more or less) to somewhere in the neighborhood of 300 B. C.

At about this date, a number of in-

vaders, attracted by the then rich gold-fields of County Wicklow, swooped down on Ireland. The Alexandrian geographer Ptolemy has preserved the names of some of these invading tribes, which were still settled on the Wicklow and the Wexford coast when he compiled his work in the second century A. D. These names enable us to tell whence some of the invaders came. There were Menapii and Chauci, who must have come from what is now called Holland and its neighborhood: Brigantes, from Britain: and there is also reason to believe that others came from further east in Europe. These newcomers created a complete revolution in the population. They reduced the aborigines to a subordinate position, if



Fig. 9. Beehive huts at Fahan, County Kerry.

not to actual servitude: they imposed their own language and religion on the country. They destroyed the old Bronze Age civilization, importing the art and the weapons of that phase of the Iron culture, which is known to archaeologists as "Second La Tène." The fact that no earlier traces of the Iron culture of ancient Europe are to be found in Ireland, with the exception of a few stray importations, proves the date of the invasion to be about that which we have mentioned.

It is probable that the invaders were not very numerous: but they had the immense advantage of iron weapons, which had enabled them to subdue the country to themselves. As in later times history repeated itself, when the

Norman baron had to protect himself against his vassals by means of a strong castle, so the Celtic over-lord had to protect himself against those whom he had dispossessed by means of a dwelling established on an island in a lake. This practice of constructing lake-dwellings was one of the most important innovations introduced by the invaders. When there was no convenient island, he made one, by pouring in earth and stones in an area marked out by piles, until the heap rose above the level of the water. Upon this artificial island (known in Ireland as a *crannog*), he erected the framed timber house in which he lived. (Fig. 5.)

The time of the pagan Iron Age of Ireland was a time of unrest, when few



Fig. 7. The Cross of Monasterboice, County Louth.

works of art were produced. A sculptured stone at Turoe, County Galway, which is decorated with the characteristic geometrical foliage of the La Tène style of art, and the famous gold collar found at Broighter near Limavady, are the most important relics of this period that Ireland has to show. But it was not till the time of the coming of Christianity that she once more found herself able to take her place again among productive nations.

The story of the Christianization of Ireland is like a romance. The Faith at first gradually filtered over, probably from Roman Britain. Tradition tells us that even the king of Ireland, to whom was due the paramount import-

ance of Tara—until his time merely the seat of the local chieftain of the kingdom of Meath—had to some extent yielded to its influence. This was Cormac mac Airt (died A. D. 266). To him are ascribed most of the buildings now represented by the grassy mounds of Tara, especially the great Banqueting-hall (fig. 6), which was 700 feet in length and 90 feet in breadth. The legend of how he refused to be buried in the ancient pagan cemetery of Brugh na Bóinne in consequence of his conversion is told in Ferguson's well-known poem, *The Burial of King Cormac*. Whatever the truth of this legend may be—and it is by no means incredible—there were certainly "Irish believing in Christ" in the year 431, for the Pope sent Palladius to organize them in that year. He was succeeded by the much greater Patrick in 432. Patrick had already the advantage of a knowledge of the country and of its difficult language, acquired during a boyhood of servitude; having been captured from his British home by raiders at the age of sixteen. His story of how he escaped, how a vision led him to return to bring the message of salvation, and how he spent the rest of his life in labor, embittered by the slanders of false friends, has been told for all time in rugged but immortal prose in the impressive *Confessio Patricii*—one of the most pathetic autobiographies in existence.

The seed thus sown by unknown merchants, slaves, travellers, and others, and watered by Palladius and Patrick, bore a rich harvest. On the sites of the sanctuaries of the earlier pagan faiths there grew monasteries which were not only homes of religion, but schools of learning and art. Books were written and illuminated: a school of decoration developed of which the masterpieces

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have never been surpassed. The Gospels of Kells, now treasured in the library of Trinity College, Dublin, is the finest and best-known example of the style extant. It is almost a super-human achievement; if the now lost Gospel-book of Kildare, which was seen by Giraldus Cambrensis in the twelfth century and is described by him with glowing enthusiasm, was at all comparable with the Kells book, there is little wonder that tradition asserted that the artist's hand had been guided by an angel. The present writer has seen a photograph from the Kells volume enlarged eight thousand times by means of a lantern, and even such a severe test has failed to reveal a single broken line, or a single error in the interlacements. The book is unfinished and is partly completed by an inferior hand: perhaps the scribe's superb equipment of eyesight was not equal to the severe strain which he put upon it, and failed before the long task came to an end.

Not only in manuscript illumination was the art-schools of the Irish monasteries supreme. Metal-working was also practised there with great success, and there still exist a few relics of their skill. The most noteworthy is the chalice that was found at Ardagh in County Limerick about the middle of the last century. This, the only surviving chalice of the early Celtic Church, is a bowl-shaped cup on a stem. The sides of the cup and of the stem, as well as the under side of the base, are decorated with great richness. Chasing in gold and silver, filigree, enamel, amber, mica, glass, a crystal setting, and other devices are used with the most exquisite taste for the decoration of this wonderful cup, the date of which is probably the eighth century. With most of the other important



Fig. 10. West doorway of the Cathedral of Clonfert, King's County.

works of metal that have survived from this period, it is preserved in the collection of the Royal Irish Academy, now housed in the National Museum in Dublin.¹

Again, in sculpture the monastic schools attained no small eminence, though here they are rivalled by the Saxon sculptors of Northern England and Southern Scotland. The "High Crosses" of Ireland, as they are called, are, however, of very great artistic and archaeological value. They are some fifteen or twenty feet in height, often cut from a single block of stone, and bearing on the shaft and on the head elaborate sculpture—either ornamental, or else figure scenes. Most of the latter that have been identified are

¹ The catalogue of this collection, compiled by the late Mr. Coffey, is richly illustrated with photographs of the chief treasures in metal-work that it contains.



Fig. 11. Round Tower of Iris Ceattra, County Clare.

scriptural, representing such scenes as the Fall of Man, Noah's Ark, Moses striking the rock, David and Goliath, the Three Holy Children, and various events in the life of Our Lord, especially the Crucifixion and the Last Judgment. The most important of these crosses are to be seen at Monasterboice, County Louth (fig. 7): Clonmacnois, Kings County (the site of the chief monastic "University" of ancient Ireland, founded in the year 548 A. D.): Durrow, in the same county: Kilklispeen, County Tipperary, etc.

Architecture was less advanced than the decorative arts, for the simple reason that wood was the chief material used for building in the country, and stone construction was consequently backward. As all the wooden buildings have perished, we cannot form any certain judgment as to their merits. The chief remains of domestic buildings

that have survived are the earthen walls that surrounded the ancient farmsteadings (fig. 8) or the bee-hive huts of dry stone (fig. 9), which were probably the dwellings of the poorer folk. But the missionary activity of the Irish on the Continent—a large subject, into which it is impossible to enter in a short article like this—brought them into contact with the Romanesque style then prevalent, and led them to import it into their own country. This they did with success, and several beautiful Romanesque buildings were erected toward the end of the period of Irish independence: notably the chapel of King Cormac mac Carthaigh at Cashel (1126 A. D.) and the cathedral of Clonfert (1166 A. D.). (Fig. 10.)

The wealth and eminence of the monasteries of Ireland proved their ruin. For they attracted the attention of the Norse pirates, who from the end of the eighth century carried on a series of raids which lasted till the beginning of the eleventh century. Much destruction was wrought and many works of art were taken away and lost forever. But the Scandinavian raiders were not wholly a curse to the country. They established towns at the mouths of the great rivers, and thus founded municipal life in Ireland. In this way Dublin, at the mouth of the Ruirthech (the river now miscalled the Liffey), Waterford and Limerick, at the estuaries of the Suir and the Shannon respectively, came into existence: and though these towns were first established to serve as bases for raiders, they soon developed a more legitimate commerce. In Dublin, under the Norse kings of that city, coins were first struck in Ireland. Moreover, the Scandinavians brought to the country their own art, which was closely cog-

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nate to the Celtic style; and from a fusion of the two there sprang a beautiful composite art of which the finest extant expression is the reliquary processional cross, made at Roscommon in the first quarter of the twelfth century to enshrine a chip of the True Cross, by an otherwise unknown but consummate artist, named Mael-Isu mac Bratdan u Echan. This masterpiece of metalwork is preserved in the Royal Irish Academy's collection, and is universally known as "The Cross of Cong."

But the most striking monuments of the Scandinavian raids are the famous Round Towers (fig. 11), which were erected by the inmates of the monasteries at the time to serve as belfries in time of peace, as water-towers when raids were expected, and as keeps when attacks were made.

After 1172, the date usually assigned for the beginning of the English occupation, many changes took place in the country. Conditions were called into being unfavorable to the pursuit of beauty; so that the exuberant art which had flourished even during the Scandinavian raids, perished almost immediately. The Gothic style, introduced by the newcomers, took no natural root: it was always exotic, and Irish attempts at Gothic are extremely interesting studies in the struggles of native builders with a foreign idiom—just as the Irish dialect of English is an object-lesson in the consequences of forcing a



Fig. 12. Gate of town wall of Atheny, County Galway.

new language on a people that had already developed their own medium of thought and expression. Characteristically enough, the most conspicuous additions made to the antiquities of Ireland as a consequence of the Anglo-Norman invasion are the strong city walls (fig. 12) and the countless castles which dot the landscape of the country—all bearing eloquent witness to the force which the newcomers were obliged to exercise in order to keep what they had seized.

Dublin, Ireland.

AMERGIN'S SONG FOR GOOD FISHING

(Based upon the early Irish)

By NORREYS JEPHSON O'CONOR

May there be
A fish-filled sea,
A burst of fish
From waves' swish,

A sea-gale,
White hail,
A salmon throng,
Port song—
A burst of fish!



Sulgrave Manor, Sulgrave, Northamptonshire, England. Southern Gable, showing doorway leading into porch. In the spandrels of this door are the Washington Arms. Above the doorway is a shield embossed in plaster, with the arms defaced. Above the window, in the gable, is the Royal Coat of Arms, showing the lilies of France and the lions of England. Over this are the letters "E. R." and the Tudor Rose. Evidently the initials stand for "Elizabeth Regina." It was directly in front of this doorway, on each side of a walk which does not show in the picture, that Mr. Taft and Mr. Harvey planted the ten clipped yew trees on June 30th, 1922.

A JUNE DAY AT SULGRAVE MANOR

By MARY MENDENHALL PERKINS

MANY dreams, and delightful ones too, never come true; but one of mine has. Ever since the first account of Sulgrave Manor, and what it was then only *supposed* to be, was published to the world at large, I felt a deep interest in the place, and resolved that some day I should make a pilgrimage to it, in the very heart of rural, central England.

Since that day, great events of world-wide interest have taken place and many things of seemingly far deeper significance than a half-ruined and hidden-away old English Manor, have held our attention for some years. But today we are once more turning our attention to this spot and finding in it a meaning of very great import.

Thus it was with joy I learned that during the brief stay of Ex-President Taft in London during the month of June, a visit was to be made by him, accompanied by Mrs. Taft and the American Ambassador, Mr. Harvey, to Sulgrave on the last day of that month. For the first time, a former president of the United States was to visit the old English Home of the Washingtons. A special train was to be run over the Great Western Railway for the benefit of these illustrious people and those wishing to accompany them on the historic pilgrimage.

The weather-man, on the morning of the 30th, provided a day which seemed to us more like one in mid-October than one about to usher in the summer. However, in spite of cold and threatened rain, a large party of British and Americans were on hand promptly at noon, at the Marylebone Station in London. A delicious luncheon was

served soon after we left. This, and the beautiful country through which we passed, caused us to forget that a part of the time rain was pelting against our windows. No stops were made till we reached Helmden Station, about two miles from our destination.

Here we changed to motor-buses which very soon brought us to the ancient village of Sulgrave, not many miles from Stratford-on-Avon. Words fail to convey an idea of its picturesque and aged appearance. The greater part of the old brick houses were covered with thatched roofs, some being very much the worse for wear and others having evidently been newly thatched. The winding village street carried us quickly into sight of the old parish church, which we were to visit later. All the buildings, of every sort, in the place, had the air of having been there always. Even the window-plants, full of blossoms, inside the cottage windows, were, you felt sure, the descendants of a long line of precisely the same flowers. The cottagers, men, women, and children, at their doors and in the street, had a ready smile and a wave of the hand for us.

At the far end of the village, we came upon the old Manor House. Although only a part, perhaps not half of it, is left, what we saw possessed so much dignity and beauty that instinctively I felt a wave of pride pass over my heart to think that our own, so-greatly-beloved Washington, should have, for his ancestral seat, a home such as this.

But before we enter the grounds, let us, in review, run over a little of the history of Sulgrave Manor, and



Sulgrave Manor, Sulgrave, Northamptonshire, England. This shows the end, left, of the Great Hall and the restored wing. On June 30th this formal rose garden was a mass of beautiful blossoms.

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recall the reasons for its present ownership.

In London, there is now an organization called "The Sulgrave Institution." It was organized out of the former British and American Peace Centenary Committee as an "International Fellowship for fostering friendship and preventing misunderstanding between the American and British peoples, and for the promotion of peaceful intercourse amongst the nations." There is a branch of this organization in New York City. The Sulgrave Institution takes its name from Sulgrave Manor, the home of George Washington's ancestors, in the village of Sulgrave, Northamptonshire. In 1914, the British Peace Centenary Committee, as a part of its program for the celebration of the Centenary of the Treaty of Ghent, and the completion of one hundred years of peace between Great Britain and the United States, purchased this old Manor House, together with a few outbuildings and eight or nine acres of grounds, all of which had formed part of the original Washington estate.

Before the Reformation, this property belonged to the Priory of St. Andrew, at the nearby town of Northampton. In 1539, at the time of the Dissolution of the monasteries, it was purchased from King Henry VIII, by Lawrence Washington, who was then, for the second time, Mayor of Northampton. He was, at the time, a prosperous wool-stapler, although he had been trained to the law, and was a "Bencher of Gray's Inn." He it was who built the fine old Manor House, the remains only of which we see today. He and his descendants lived in it for more than eighty years.

Just a year ago, in June 1921, the old Manor was reopened after a partial restoration and furnishing, in the pres-

ence of the Marquis of Cambridge, representatives of the American Embassy, the Lord Mayors of neighboring towns, Bishops and Clergy of different denominations, the Governors of Sulgrave Institution and a large gathering of the general public.

The dedication sermon was preached by the Lord Bishop of Peterborough. In its course he said, "We are met today to dedicate this old Manor House to the *mighty cause* of Anglo-American friendships. But there is more to be dedicated than this. We must dedicate *ourselves*, and pray that all who visit this house of peace today, and in the coming years, may be drawn to this great adventure for the uplift of the world."

After this bit of historical diversion, let us enter the grounds of Sulgrave Manor, along with the famous Ex-President, his wife, the American Ambassador and a large party of friends of the Institution. The first thing I noticed was the beauty of the trees about, especially two large and very aged elms, which, it is said, are the remains of what was once an avenue of them which led up to the house.

The Manor House is a gabled, limestone building, two stories high, with dormer windows. The portions left, are at right angles to each other. The main entrance was through a porch under an arched door-way. In the two spandrels of this door are the Washington Arms, with the mullets (stars) and bars sunk instead of in relief. This coat of arms has suffered from the weather. Over the entrance on the outside is a shield embossed in plaster, with the arms defaced. Above this is a window, surmounted by a gable, in which is the Royal coat-of-arms, showing the lilies of France, and the Lions of England. Over this are

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the letters "E. R." With the Tudor rose and the French fleur-de-lys. The initials stand for "Elizabeth Regina."

The inside of the house is not less interesting than the outside. Some very handsome pieces of furniture in carved black oak have been judiciously placed in the rooms. Each article belongs to the time of Queen Elizabeth or the period in which the Manor was erected by Laurence Washington. The fireplaces are of huge dimensions, and everything points to the fact that the house was arranged and built on a large scale. It is known from an old account written in 1789, that part of the buildings had been just recently pulled down. From these parts destroyed, several heraldic glass shields of the Washington family were removed and hung inside the *kitchen* window. Two of them were later taken to Weston Manor House, and six others may be seen today in Fawsley Church.

In regretting so deeply the mutilation of this most interesting old house, we must not forget to be thankful that as much has been spared to us as we may see today. The restorations, outside and in, have been made so carefully and conscientiously, that it is difficult to decide between the ancient and the restored portions.

After a careful survey of the interior, and signing the visitor's book, on the long table in the Great Hall, the party proceeded outside, when the ceremony of planting two clipped Yew trees, by Mr. Taft and Mr. Harvey, was watched by a most interested audience. The humorous remarks made by these two eminent men, as each in turn seized the shovel and placed several shovels full of earth about his tree, added greatly to the enjoyment of the spectators.

Following this we were entertained

by a number of speeches from the natural platform, made by a deep terrace in the lawn just at the point where a large walnut-tree cast its shadow over the place.

A table covered with the American flag and the Union Jack was placed under the tree and the speakers sat about it. The audience, seated just below on the terrace, would have considered their position an ideal one had not a very cool breeze, which was blowing, suggested a too close proximity to the North Sea.

Mr. Harvey, the American Ambassador, as chairman of the day, pleased every one, at the start, with his inimitable Southern drawl. He introduced Mr. Taft as, "A true representative of our great country, which George Washington helped to save to the English-speaking race," adding that the visit of these friends was "a rare and precious event." Mr. Taft, who was then welcomed most heartily, gave an informal address on the all-important subject of Sulgrave Manor and what it stands for between Great Britain and the United States.

The Mayors of Northampton and Bunbury each made a short speech of welcome, and presented Mr. Taft with beautifully bound books containing the histories of those ancient towns and counties. The Mayor of Northampton informed us that he was the latest of the seven hundred mayors—of whom Laurence Washington was also one—who had filled that office since the year 1270.

One of the most interesting numbers on the program was the presentation, by Sir Charles Wakefield, to Mr. Taft, of the Washington pew, which, for some reason or other, had been removed from the old Sulgrave Parish Church during the course of a reno-

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vation. He handed over the documents relating to the pew to Mr. Taft. He had secured them, at the time of its purchase by himself, when it was removed from the church, and in the course of his remarks said he hoped to receive permission from Mr. Taft to reinstate it in its former place in the church. Needless to say permission was given by Mr. Taft, who in accepting the gift, said it was full of historical interest.

Perhaps the crowning interest of the day was the visit to the old parish church, built in the decorated style of the fourteenth century, and situated at the western end of the village of Sulgrave. The door of its south porch is of Queen Elizabeth's time. It has, besides the letters "E. R." and the Tudor rose over the door-way, the date 1564. At the eastern end of the south aisle is the spot where formerly stood the Washington pew. In front of it, on the floor, is a grey slab, which originally had six brasses let into it. Three of them are gone; disappeared at the time of a renovation of the church. At the top of the slab is a thin enameled plate showing the Washington mullets (stars) and bars.

The brass inscription, which originally was let into the stone below the two

brass figures since a restoration in 1885, has occupied a position at one side.

It reads as follows:

"Here lyeth buried ye bodies of Laurence Wasshington Gent. and Amee his wyf, by whom he had issue iiij sons and vii daughters. We Laurence dyed ye — day of — an^o 15 —, and Amee deceased the vi. day of October an^o dni 1564."

This shows that the husband put down the slab after his wife's death in 1564 and left the spaces blank for the date of his own demise, which occurred in 1584, but which was not recorded on the brass by his successor. Under the inscription used to be the representations of the four sons and seven daughters in two brass groups, but they also were stolen in 1889.

After a most exhaustive study and examination of the records, by different students of the genealogy of Washington, our great soldier, statesman and patriot, it is interesting to learn that Laurence Washington, the father of the Laurence Washington who emigrated to America and became the ancestor of George Washington—was the fifth son of Laurence and Margaret Washington of Sulgrave Manor, and was born there about 1602.

THE PARTHENON

By FLORENCE MARY BENNETT

What all the poets from the first have seen
Was in that sky and in the marble, brown
And gold, Pentelic beauty, set by man
Who knew the Truth and fashioned, as a god,
The Parthenon in stone. The gold and brown
Time set there,—Chance, the weed in two long stalks
In that one corner 'neath the pediment.
All poets know and all have felt,
And some, in truth, have found a voice to speak.
The holiest of men foresee the Birth,
When this Humanity shall bring to life
That promised Thing, Fulfilment quite complete.

Walla Walla, Wash.



Doorway of the House of Tristan the Hermit in Tours. Pen Drawing by Rudolf Stanley-Brown.



The House of Tristan the Hermit

By KATHARINE STANLEY-BROWN

Illustrated by Rudolf Stanley-Brown.

WE are standing in a lofty loggia looking over the pleasant and sleepy old city of Tours. Gabled houses peak up about us at all angles, the narrow streets below us seem to be falling in at their tops, and the tall towers of the cathedral, with their sculptured loveliness, stand like two sentinels, guarding the city. Far

beyond, the white villas of St. Symphorien shimmer in the distance, and the Loire, a shining band of silver ribbon lazily threads its way among the sunny hill-sides and rows of tall green poplars. France in summer sunshine! Lovely spot, with its gaiety, its grace, its history, its antiquity.

We have climbed to our open wooden loggia by a spiral stair, vaulted most unusually with brick, passing on the way dark rooms with high mantles, tiled floors, and wooden beamed ceilings. The walls of the courtyard by which we entered were decorated with intricate Gothic carving and at the side stood an old stone well. A twisted rope cut in the stone, a dozen or so of huge nails driven in the walls and an ugly looking iron hook at the top of the stair tower have won this house the name of the dwelling-place of Tristan the Hermit, hangman of King Louis XI.

Now this Tristan, grand provost of Louis XI, was born in the first years of the 15th century. Cruel by nature and an executioner by trade, his name has survived as a most sinister example of the rights of ancient monarchy. His master, who addressed him as "mon compère" had only to dislike a man to mention him to Tristan, and Tristan had only to hear the name to make it a certainty that the man would hang that very night from a tree near Plessis, or be dropped most silently into the Loire, wrapped in a sack on which was written "Laissez passer la justice du Roi."

Historians attribute to Tristan some four hundred executions, but they have decided at last that the pleasant old mansion in the Rue Briçonnet was not his at all, and that the nails which the sombre custodian delightedly described as Tristan's private record of deeds done, are merely the result of some bits of repairing.

But all romance is not to be taken away from the spot. The carved stone rope is the symbol of widowhood, and widows used this sign of the "corps delié" even before Anne de Bretagne, at the death of her first husband in 1498, founded the order of the Cordelière. The widow who authorized the carving was probably Marguerite du Puy, for mingled in the twisting of the cord are tiny Marguerites.

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Her lord, whom thus she mourned, was Pierre du Puy, whose initials are repeated in the beginning of the motto cut in stone:

"Priez Dieu Pur
Assez Avrons Peu vivrons."

But here the story becomes at once enthralling, for Pierre du Puy was the son of Jehan du Puy and it was with this Jehan that Jeanne d'Arc stayed when she came to Tours in April 1429 to provide herself with armor and weapons. The street was called the Rue des Trois Pucelles, and it was undoubtedly in an earlier house built on this very spot that LaPucelle herself lived.

It is not certain. Old records, old carvings, old historians do not agree. But it is likely that the splendid old house with its decorated Gothic doorway, its happy blend of long narrow bricks and cream colored stone, and its spiral stair, has no sinister history at all. Its charming mass and graceful detail make it one of the loveliest bits of 15th century domestic architecture in France. And when we think of that, it is far pleasanter to eliminate the cruel Tristan altogether and substitute instead our radiant memories of the fair Maid of France.

Tours, August, 1922.

NOTES FROM THE GALLERIES

WASHINGTON

Art Center and Art and Archaeology League

Under the joint auspices of the Art Center and the Art and Archaeology League notable exhibitions of the month have been the foreign and American scenes in oil and water color by Lucien Whiting Powell, who is known as the "American Turner" for his brilliant color effects; a display of Latvian arts and handicrafts from Riga, including original paintings by the late Jan Rozental and the greatest living painter, Wilhelm Purwit; thirty-five oil paintings by the Lithuanian artist, Antanas Zemaitas; Italian paintings and etchings by Pietro d'Achiardi, lent by Signor and Madame Fernando Cuniberti; weavings and toys made by shell-shocked soldiers at St. Elizabeth's Hospital; valuable French, Flemish and Italian linens collected by James W. Adams; and perhaps most important, large collection of a rare Egyptian tomb finds, dating from the twelfth dynasty, or 3000 B. C., to A. D. 100, with iridescent Greek and Roman glass, collected by Azeez Khayat, an archaeologist of Palestine and Egypt, well known in New York, who sent his son, Mr. Victor A. Khayat, to explain the exhibition in Washington.

Corcoran Gallery of Art

At the Corcoran Gallery the Thirty-Second Annual Exhibition of the Society of Washington Artists occupied the Round Room, with ninety-three paintings and two sculptures. The silver medal was awarded to Miss Sarah Munroe, Miss Mary G. Riley received the bronze medal, and Marjorie Aker Phillips, wife of Duncan C. Phillips, was given an honorable mention. Other displays were the loan collection of 100 valuable Japanese prints; fifty water colors of French scenes by M. Marius Hubert-Robert, and just opening, two groups of etchings by Sears Gallagher and Robert F. Logan, besides an important memorial loan exhibition of paintings by the late William M. Chase.

The Arts Club of Washington

The Annual Exhibition of Resident Members' work continued until February 15th, followed by a group of paintings and drawings by Madame Hubrecht, wife of the secretary of the Netherlands Legation, shown for a few days; during the remainder of the month Mrs. Mathilde M. Leisenring exhibited about twenty notable paintings and sketches, while Miss Clara Hill contributed an exhibit of her sculptures.

G. R. BRIGHAM.

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CHICAGO

Jewelry of Ancient America at the Art Institute

There has recently come to the Art Institute as an anonymous loan a collection of gold ornaments from the graves of ancient Costa Rica. That this jewelry is the work of the Talamancan tribe seems probable from the technique of the modelling as well as from the deities and living creatures that they represent. They display an interesting combination of the complicated tendencies of the Maya race to the north, and the simple archaic methods of their neolithic forbears. The portions of the ornaments which have been cast were first modelled in wax or resin and when this model had been impacted in clay, the clay was heated and the wax poured out through an opening. The molten gold was then poured in through this orifice, and when the clay was broken away the object was completed. It was finished by burnishing with a quartz pebble or some similar object. Pure gold was seldom used. The amulets, pendants, and other ornaments in this collection are made of gold and copper alloy. In many cases the surface seems to be of a purer gold than the body. This was accomplished not by plating, but as many authorities have decided by allowing the article to stand in some natural acid until a part of the surface copper was dissolved away, leaving the gold.

The crocodile god, a deity prominent in Talamancan worship, is frequently represented here, and many modifications of the crocodile motif are apparent. One exquisite little pendant, not more than an inch in length, shows a pot-bellied little divinity, of which the crocodile was not more than a remote inspiration, with a curling forelock, flippers for hands, and a girdle of beads above his fat stomach. His face is distinctly humorous in expression. In fact he might be taken for a prehistoric kewpie. Another amulet of the same size was suggested by the jaguar. The tail has been lengthened into a stiletto form, but the presence of a ring for suspension makes it improbable that this was used as a pin for the hair.

The Moan Bird is more common than any other subject in these ornaments, but its vulture-like countenance is less attractive to us than the cheerful little toads and crocodiles. The wings and tail of the bird are usually beaten flat and thin in the archaic style while the body and head are modelled or cast. One or two figures of human beings are included in the collection,—a flute-player of perfect execution,—twin deities seated on a throne, and a pair of the flat-headed, intricately fashioned man-figures that were common among the Mayas. In fact this last pendant has more of a look of Guatemala than of Costa Rica.

There is something eminently appropriate in the exhibition by an American Museum of the art of American antiquity. The grandeur of the civilization that existed in pre-Columbian times between the Rio Grande and Peru is only beginning to be a matter of common knowledge.

JESSICA NELSON NORTH.

PITTSBURGH

Jurors from Abroad for Twenty-Second International at Carnegie Institute

Augustus K. John and George Devallieres are to be the European members of the Carnegie Institute Twenty-Second International Jury according to a cable received at the Institute from Homer Saint-Gaudens, Director of Fine Arts, who is at present in Europe in the interest of the International.

Augustus John is one of the outstanding figures among English artists and his coming to this country will arouse much interest in art circles. Augustus John received his art education at the Slade School in London and later studied in Paris. During the war he held a commission as official artist in the Canadian Corps. He was later commissioned by the Imperial authorities to paint the chief characters of the Peace Conference.

George Desvallieres, who will be the French member of the Jury, is a distinguished figure in the European art world.

The Baltimore Museum of Art

We congratulate Miss Florence W. Levy, the Director and the other officers of the Baltimore Museum of Art, upon the auspicious opening of the new Museum, February 21 and 22, with an Inaugural Exhibition, including paintings and water colors by American artists; etchings by old and modern masters; East Indian metal work and wood carving; American and English silver and furniture of the eighteenth and early nineteenth centuries; Flemish tapestries; sculpture by American artists; and paintings in oil by American and foreign artists, of which we shall give a fuller account in our next issue.

BETTY WASHINGTON'S HOME

"Help save that which Washington helped to create"



DRAWING-ROOM, KENMORE, FREDERICKSBURG, VA.

The handsome old home built about the middle of the eighteenth century by Col. Fielding Lewis for his bride, Betty Washington, is adorned by wonderful and unique ceilings and mantels suggested and designed by George Washington.

The solid brick structure is now and will be for generations to come a magnificent example of this type of Colonial Architecture—the type consistent with the culture, wealth and attainments of its illustrious occupants. The most striking feature of this famous old mansion is its interior decoration. George Washington took the deepest interest in his sister's home, which he loved next to Mt. Vernon.

A first payment has been made by patriotic women who are trying to save for the nation, Kenmore. The sum of \$15,000 has just been handed over for the property and now \$15,000 more must be raised if the mansion is not to be the only Washington house not cared for and preserved on behalf of the nation. The Planters' National Bank is treasurer of the fund, being collected by the Kenmore Association, of which Mrs. V. M. Fleming is President and Mrs. H. H. Smith Corresponding Secretary.

ARCHAEOLOGICAL NOTES AND COMMENTS

The American School at Athens Notes

Those who recall the account given in the October number of *ART AND ARCHAEOLOGY* (1922, pp. 233-246) of the brilliant researches made by American scholars on the buildings of the Athenian Acropolis will be glad to learn that an ideal arrangement has been perfected by the American School at Athens and Columbia University which insures the continuation of these special studies for a number of years to come. Mr. William Bell Dinsmoor, Associate Professor of Architecture in the Columbia University School of Architecture, will be given leave of absence by Columbia University for the second half-year, beginning in February 1924, for a period of years, in order that he may put the finishing touches upon his publication of the Propylaea and may then devote himself to the study of the Parthenon and the Temple of Wingless Victory. During this period he will serve as Professor of Architecture in the Athenian School for approximately nine months each year, carrying his courses at Columbia University during the first term.

A few months' supplementary work on the Propylaea will, it is expected, bring to completion Professor Dinsmoor's book on that building, so that its publication may follow immediately that of the book on the Erechtheum, which Dr. J. M. Paton as general editor is now almost ready to send to the press. The arrangement which the School has made with Columbia University comes at an opportune moment, for the Greek Archaeological Society, under the direction of the architect, Mr. Balanos, is now engaged in the reconstruction of the Parthenon, having carried through the reconstruction of the Propylaea with marked success. While the scaffolding is in place the whole building can be exactly measured and subjected to minute study as never before. The researches of Director B. H. Hill on the Older Parthenon combined with those of Professor Dinsmoor on the building of Pericles should give us at last a definitive publication of this incomparable monument.

A small excavation will be conducted this spring by the School, under the direction of the Assistant Director, Dr. C. W. Blegen, on a prehistoric site discovered last year on top of Mt. Hymettus. A second site will be explored and excavated, also by Dr. Blegen, either at Hageorgitika, near Tripolis in the Eastern Arcadian plain, or at Thisbe, in Western Boeotia. At Hageorgitika the members of the School picked up, during a visit last autumn, potsherds showing close kinship with the well-known neolithic wares of Thessaly. The small mound where these sherds were found is, up to the present time, the most southern point in Greece at which such neolithic remains have come to light. A careful investigation is expected to throw new light on problems connected with the early racial movements and mixtures lying in the background of Greek history.

The American School at Athens conducted a small excavation at Thisbe in 1889, and now is attracted to the site again by new discoveries made during the School trip last fall—a Mycenaean settlement on a hill behind the modern village of Kakosion. The indications are that this settlement was of some importance, forming a station on a trade-route from South to North. Chance finds of objects of no little interest are reported by the inhabitants. The prospects are that an excavation of this site would prove very profitable indeed.

The endowment fund of \$150,000, which the School is raising in order to secure the \$200,000 offered conditionally by the Carnegie Corporation and Mr. John D. Rockefeller, Jr., is approaching completion. As this number goes to press, the amount subscribed has passed \$120,000, leaving \$30,000 still to be raised. The Endowment Committee hopes to finish its work by June 1 of this year.

A Unique Educational Institution

On January 2, 1923, were filed with the Secretary of the Commonwealth of Massachusetts articles of incorporation of a unique educational institution, the Bureau of University Travel, that will contribute largely to the study of art and archaeology.

This incorporation was effected under a law of the Commonwealth providing for the organization of educational and philanthropic institutions with exclusion of private profit.

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The basis of the new enterprise is a travel organization begun more than twenty years since under the same name, and conducted until now on the usual commercial and profit making basis. The value of this business is conservatively estimated at \$100,000 and its annual profit under normal conditions at a quarter of that sum. This business with all its assets, tangible and intangible, has been contributed without compensation to the new institution, whose resources have recently been increased by a money gift, the beginning of a cash endowment.

The Bureau will maintain its present moderate scale of travel prices to the general public. The profits assured by the present liberal patronage of the public and its conservative management will be used (a) In providing facilities not ordinarily available. Most of the Bureau's movements in the high season are by chartered steamer and special train. It has its own private steamer on the Nile. (b) In reducing the cost of University Travel to specially qualified persons, notably to students of history, art, archaeology, etc. Fifty scholarships are granted each year to specially qualified students in selected subjects. (c) In furthering kindred enterprises of value to the intelligent traveler. For example, the Bureau, along with the chief colleges and universities of America, is a "supporting institution" of the American School of Classical Studies in Athens, and its president is a member of its governing body.

In fine, all money paid to the Bureau of University Travel is held, under its charter, as a public trust and devoted to "the purpose of promoting the education of the American people, more particularly through the medium of travel, residence, and study in foreign lands." (Articles of Incorporation.)

The Archaeology of Brazil

The archaeology of the vast territory of Brazil is known but from two or three localities. A preliminary survey has been made of the native languages, and the customs of many semi-savage tribes have been studied briefly by explorers. Most of the extant languages are comprised in four great stocks, the Arawakan, Cariban, Tupian and Tapuyan, and the peculiar distribution of tribes speaking related dialects more than hints that tremendous migrations must have taken place in the past. The archaeological record should mark the course of these migrations.

The Arawaks are believed to have been the carriers of the agricultural complex into the South American lowlands, living originally in contact with the Andean civilizations. They appear to have spread eastward across the llanos and savannas of northern South America till they reached the mouth of the Amazon, developing in the region the highest civilization of ancient Brazil. On the island of Marajo, in the estuary of the great river, are found abundant remains of finely decorated pottery, especially funerary urns.

The Caribs, wild, raiding peoples, whose first homes may have been on the fingers of plateaus between the southern tributaries of the Amazon, appear to have dispossessed the Arawaks of much of their territory, driving these peaceful, agricultural tribes out over the Antilles. The vanguard of the fleeing Arawaks passed Cuba and reached the coast of Florida. Elaborate petroglyphs, of several pretty definite types, are associated with the Arawaks, being found especially on rocks near water falls or rapids.

The Tupi-Guarani tribes were lovers of water-ways. It is supposed that their original seats were along the upper tributaries of the Rio de la Plata and that they spread from here along the coast of Uruguay and Brazil to the mouth of the Amazon, and then for several hundred miles up this river. Their speech was adopted by traders as the *lingua geral*, or general language. The archaeological remains most closely associated with the Tupi-Guarani are vast shell heaps called *sambaquins*, in which are found stone mortars, axes, lip ornaments, etc., and simple pottery. These *sambaquins* are found on the sea coast and likewise along the large rivers.

The Botocudos, fierce, naked savages inhabiting thorny wastes in the more arid parts of the Brazilian highlands, belong to the Tapuyan stock. They are among the most primitive peoples of the world, possessing few arts and being practically devoid of clothing or of shelter. They taken the name *Botocudo* from the *botoque*, or wooden disks, worn in the lower lip. The archaeology of the drier portions of Brazil is indicated by surface finds of stone axes, arrow-heads, etc.

It was once thought that great antiquity might be indicated by human skulls and bones found at Fagon Santa, near Bello Horizonte, but these famous remains are now believed to be those of comparatively recent Indians.

H. J. S.

BOOK CRITIQUES

Art and Religion. By Von Ogden Vogt.
New Haven: Yale University Press. London:
Humphrey Milford, Oxford University Press,
1921. ix+257 pages. \$5.00.

This book is written by the right man at the right time. The author is not only a close student of art as related to religion, but also is pastor of a Congregational Church in Chicago. He is thus doubly qualified to handle his theme, which is approached both from the theoretical and practical point of view. The time was exceedingly opportune for the appearance of such a work. Among the leading Christian communions there is an artistic renaissance which needs the inspiration and guidance of such a volume as "Art and Religion."

The author rightly believes that the Reformation of the sixteenth century went to an extreme in the neglect of the artistic. "The Reformation age has not been favorable to the arts. Protestantism has been chary of the arts and suspicious of the artist. In a general way, the great lack of Protestantism is not intellectual nor moral, but artistic, not ethical but cultural." It is then shown that if the church is to keep pace with other institutions and movements utilizing the arts, it, too, must avail itself of the artistic in the building, furniture, decorations as well as in the worship. "With the growth of cities and city planning, the rapid improvement in the popular arts, including architecture, and the advancing brilliance of civilized life in the church must keep pace. Religion cannot complete her reformation until she has squared her experience not only with Scientist and Moralist but also with the Artist."

It is then shown that in the most primitive times religion was the main inspiration for art. "Religion has been historically the great fountain source of art, and the art of worship the mother of all arts." The close unity of religion and art is then emphasized—"the inner identity of the mystic and aesthetic experience." The cleft between religion and science, and between religion and morals is being bridged over, so now there must be no separation between religion and art. "Humanity permanently craves beauty. The generation will soon be here which will refuse to worship in ugly buildings, or attend an ill-constructed service with fitful and spasmodic music. There will continue to be a cleft between religion and art until the service of worship in the average Christian church is organized on precisely the same principles as

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those by which any artist, working in any medium, organized the material under his hands into a beautiful work."

In a chapter on Religious Education emphasis is put upon training to appreciate the beautiful. "There are very few things, perhaps nothing, more important to do for a child than to help him to see that the world is beautiful. To help young lives to see and enjoy beauty is to help them apprehend God." In successive chapters the author surveys the influence of art on liturgy, introit, antiphon, music, architectural style, structural tone and chancel. The whole treatment is laden with fine sane reasoning. The closing chapter deals with the church of the future, which will have three leading characteristics, open-mindedness, brotherliness, and beauty. The book closes with this significant sentence. "If the satisfaction of the artist is the life of beauty, the joy of the Christian is the Beauty of Life, all life, man's life, the Life of God."

The volume is finely illustrated with pictures of churches, church interiors, wood carving and metal work. These illustrations will be a revelation to many in showing the strides art is making in the sphere of religion. This book ought to be widely read by all ministers of religion and all persons interested in the progress of religion. It will have an important influence in ushering in the era when all communions will justly appreciate the great place art must occupy in religion. The make up of the book is admirable.

GEORGE S. DUNCAN.

Washington.

Distinguished American Artists. Edited by Nathaniel Pousette-Dart. New York: Frederick A. Stokes Co. \$1.00 each.

This little series of books promises to be of unusual interest, judging from the two that have been issued. "Childe Hassam," which has an introduction by Ernest Haskell and "Robert Henri," by Nathaniel Pousette-Dart.

They are small volumes, uniform in size, very artistically made up and each contains sixty-four reproductions, showing the most characteristic pictures by the artist, also his portrait as frontispiece.

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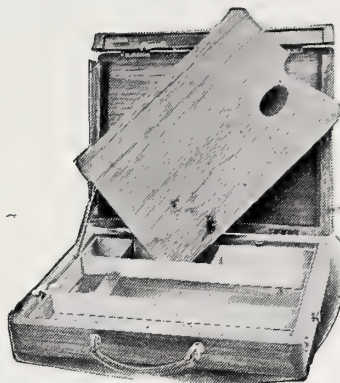
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Statues of Memnon (Amenhotep III) at Thebes, guarding the Valley of the Kings' Tombs, among them the Tomb of Tutankhamen, recently excavated by Lord Carnarvon and Howard Carter.

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THE MAGIC ART OF EGYPT

By DUDLEY S. CORLETT

TO THOSE who possess the "all-seeing eye," there is no more fascinating occupation than the reconstruction of the past. To build up again from their ruins the temples and palaces of those who inhabited the world in its splendid youth. To furnish again the empty halls, and to fill the deserted sanctuaries with priests and worshippers.

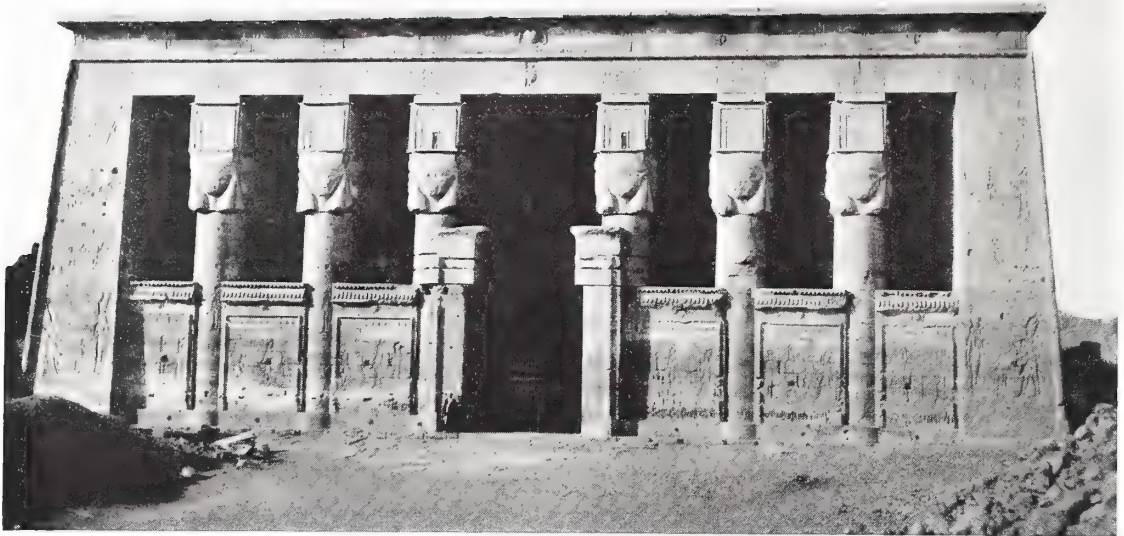
Of all countries Egypt, perhaps, offers the most fascinating field to delve in, for not only do the temples built several thousand years ago remain almost as perfect as when they left the mason's hands, but on their walls are engraved the lives of the people with an artistry astonishingly vivid. Thus the imagination is greatly assisted in the matter of accuracy in archaeology and knowledge of the ancient arts.

To one who has lived for many years in modern Egypt, and known and loved the simple Children of the Nile, the task of reconstruction is rendered all the more realistic because

the Egyptians of today have altered so very little fundamentally in their manners and customs from their ancestors when the Pharaohs ruled the land.

Let us then take three of these temples of old Egypt, amidst which we have lived and dreamed. We will walk through their ruins beneath the glorious sun of Egypt, and then, when the magic of the moon enchants the Valley of the Nile, we will watch them rise again in all the pristine glory of the past.

Ra, the ancient Sun God, wheeled his chariot towards the zenith as we left the little town of Quena, famous for its dancing-girls. Painted and coined, these houris indulged the physical pleasures of the pilgrims before they departed for the more ascetic pleasures of Mecca. We crossed the broad Nile in a boat as clumsy, and of similar design, as those pictured on the walls of tombs. On a white donkey adorned with strings of blue beads we hurried over the plain towards



Dendera: The Temple of Hathor, Goddess of Love (to judge the size of the colossal columns, note the Egyptian standing by the door).

the desert hills. Villages of sun-baked bricks resembling those the Israelites were ordered to make without straw; fields which had borne abundantly of the fruits of the soil since the dawn of history when Menes reigned. Peasants plowing, sowing and reaping as in the time of Joseph, and the unmuzzled ox treading out the grain.

DENDERA

Then Dendera appeared as mysteriously as Aphrodite rising from the sea. For the temple of Hathor, the Egyptian Aphrodite, clings so close to the honey-colored cliffs, and is of a tone so similar, that, from a little distance temple and desert are one. Beneath the ruined pylon we rode, and instantly modern Egypt paled beside the majesty of the past. To the right the "Birth-House"; half buried in the golden sand. Here a strange vision portrayed the changing Faiths

of Man. A shaft of golden light slanted downward from the broken roof to illumine a Coptic cross superimposed over the symbols of the older Gods of Egypt. For this little building had been adopted by the early monks as a chapel for the worship of Christ. But to us it was rather the Hymns of Hathor which vibrated from the walls than the Psalms of David.

Coming out from the cool dim interior of this chapel of conflicting Faiths, we sat awhile on a broken column staring at the façade of the great temple revealed before us. Thus meditating, there unfolded the true beauty of this Goddess of Love as she was conceived by the priests of old. Unlike the Roman Venus, the beauty of Hathor lies within, the embellishment of the spirit rather than perfection of feature. The Egyptians recognized that material beauty too often destroys that which is spiritual.



Looking from the roof of the temple at Dendera across the Valley of the Nile (to the right the ruined Pylon, to the left the "Birth House").

Thus there looked down upon us from the column capitals, a face, which at first glance appeared ugly, with big ears and coarse features. But as we grew accustomed to it, so its enchantment gripped us in a magic spell. For Hathor personifies Egypt herself. When first seen, the stranger cries out at the ugliness of the land, so flat, so dusty and so hideously dirty. The beauty of the tropics entralls the newcomer at first sight, only to pall with time. Egypt's homeliness hides a soul, which, when once recognized, can never lose its charm.

But those big ears of Hathor, what did they signify? This Goddess was an incarnation of Isis, the Divine Mother of Humanity. Thus, to Hathor, the Cow was made sacred, the creature which has become the Friend of Man, yielding the Milk of Human Kindness. What more beautiful diadem could Love wear?

Entering the dark temple we crept beneath the colossal columns decorating the hypostyle hall. The open book of history, unrolled upon the walls, abashed our wretched ignorance. The vanity of life amazed us, as we were engulfed in the Immortality of Time.

Passing through a second hall even more imposing than the first, we came to a third, containing the Holy of Holies, the Sanctuary of the Goddess. It was shielded by high walls and about it were chapels for the lesser deities. In one of these we found Nût, the Goddess of the Sky, her feet on the earth, her hands grasping the sun. Moon and stars girdled her waist, and in her smile played the magic of Egyptian Nights.

In the thickness of the wall rose a stair-case, and, step for step, there ascended on one side and descended on the other, a ghostly procession of

ART AND ARCHAEOLOGY



The great Pylon of Philae, the Temple of Isis (note the Goddess on left of the gateway).

the Gods. Arriving on the flat roof, we found Atûm-Ra setting and filling the Valley with a violet light. Here we found a little chapel which had once housed the ancient astrologers and in which was discovered the original cycle of the Signs of the Zodiac. We watched the stars come out and we seemed again to see those ancients bending over their papyri, inscribing the horoscope of some new-born heir to Egypt.

Descending the staircase again, we stood before the Sanctuary. In the

deep purple of the gloom, we could swear we saw the silver tapestry which once had masked the entrance,—a sacred veil none might raise save the Pharaoh and the High Priest. Softly we passed over the threshold, to feel ourselves in the very presence of the Goddess herself. From her stately figure there seemed to radiate a dim mysterious light, and to our nostrils came the aromatic perfume of the incense ascending in the prayers to Hathor.

In one corner we found and raised a loose flag-stone. A narrow passage burrowed downward, tempting to explore. The stagnant air made progress difficult and the oppressive heat made the body heavily perspire. Our fingers, lightly touching the low walls on either side, felt the figures carved thereon writhe, as though they resented this human intrusion to their seclusion. Before us moved the white figure of our guide,—or was it the spirit of an Initiate treading again the dark and narrow Path which, leading to the empty sarcophagus, revealed the Truth that Death is Life, and that Love and Beauty never die.

THEBES

South of Dendera lies mighty Karnak, from which we ferried over to the wide Plain of Thebes. Here, four thousand years before, had stood the proudest capital the world has ever seen. With its buildings founded on the Rock of Faith, its grandeur stands today for man to marvel at. Is it possible for the present generation, losing its ideals of Faith and living for material gain, to build a Karnak that shall live throughout the ages?

A half-moon shone on Memnon (Amenhotep III) and once more peopled the vast City of the Dead

ART AND ARCHAEOLOGY

on the western bank of the Nile. Here were the dwellings of the mummy-makers, tomb decorators, temple architects, and the guild of masons, founders of the Free-Masons of today. Amidst these humble mortal homes rose the mighty mortuary temples of dead Pharaohs. The stately Ramesseum with its plain columns like the lotus-bud, and, against the amber-colored cliffs of the desert, the graceful colonnades of Queen Hatshepsut's Garden of the Gods.

The twin colossi which once guarded the entrance to a temple, now stand in solitary grandeur, monstrous and infinitely aloof. Standing meekly at the knee of Man, we see the position to which the ancients delegated woman. And, even as we looked, we seemed again to hear that mysterious voice of Memnon crying in the wilderness, only the tenor of his tone was changed—"O Ra, not until Woman has grown to the full stature of Man shall the World know Peace and the Brotherhood of Nations be complete."

Southward again lies Edfou, the perfect temple of Horus, the Hawk God, who represents the immortality of the soul of man. Still further south and we come to Philae.

PHILAE

Philae, the Pearl of Egypt. That Enchanted Isle which once reflected its matchless beauty in the waters of the Nile beneath which its ruins are now submerged. We were blest by the Gods, in that we knew Philae before the sublime sacrifice and, dryshod, wandered about her courts and stately colonnades.

Passing beneath the great pylon, we noted the sacred symbol of the Winged Disc of the Sun carved above its lintel. Thus it was that man set



The Bath of Cleopatra and the columns of the colonnade at Philae. Note the water-mark of the flood before the heightening of the dam.

the seal of the Gods on their temples that they might live forever. The beauty and balance of this symbol has made it one known throughout the world; Ra, the Sun, circled by the Asps of Wisdom and radiating the Wings of Peace, which uplift the Soul to God. Surely, though the temples may lie in ruins, yet does their spirit live eternally and, though the sanctuaries be empty, still do they raise the thoughts of man on high.

The monuments of Egypt possess but little grace or delicacy of beauty,

ART AND ARCHAEOLOGY



Laura Grover Smith.

Columns of the Ramesseum, the Temple of the Dead at Thebes (across from Luxor).

their grim architecture of monstrous hand-hewn slabs and shafts being masculine in character. Neither does their Egyptian setting render the attributes of woman, none of the soft langour of the tropics or the dainty pastoral of the west. Here we have the savage desert, grotesque hot rocks, and a dusty land burdened with primeval folk. In Philae alone of the temples may be traced a certain elusive charm, a grace of architecture which is feminine in distinction of line and in consequent variety. The capitals of the columns show an artistic mingling of the older designs, instead

of being all of the same pattern. There is perhaps a Greek influence at work in the purity and simplicity of the graceful curves of the date-palm leaves, the delicacy of papyrus reeds and the artistry of the lotus buds used in these capitals.

May not this peculiar charm of Philae be traced to the two feminine spirits which still haunt the Sacred Isle? For, if Isis was the presiding deity, so does the memory of Cleopatra echo from the walls. Isis, the Divine Mother, who, with Osiris and their son Horus, made up the Egyptian Trinity. Isis is generally presented as the Divine Woman holding the Key of Life in her hand. On her head rest the Horns of Hathor, symbolizing Love. Between them gleams the silver Disc of the Moon, the magic charm of the Eternal Feminine. Her slim body is often represented as sheathed in the Wings of Peace, that gracious serenity which is the prerogative of Woman.

Much as the present generation regrets the apparent sacrifice of the Pearl of Egypt to the waters of the Nile, surely Isis herself rejoices. As each year she bathes her lovely being in the fertile brown waters of the flood, does she not recognize that though her temple has vanished from mortal sight, yet it reappears again in the greater temple of humanity? For, with the stored waters of the Nile, the Children of Isis irrigate rich crops of rice and cotton, reaping a harvest of prosperity to the glory of the Mother of Egypt.

It was fitting, then, that this Divinity should be served by a Queen as High Priestess, by one who was so essentially a woman. For history, crabbed with dry facts, rarely seeks to discover the motives which, ap-

ART AND ARCHAEOLOGY

parently evil of execution or disastrous in result, may have sprung from high ideals and noble sacrifice. Cleopatra inherited traditions tottering to decay, a people divided against themselves, and a faith failing in sincerity as its spirit was starved by the materialism of the age. She therefore fought with the best weapons the Gods had given her, wit and charm. With subtle cleverness she pitted the wolves of Rome against each other and, for a while, saved her helpless flock from destruction.

By a window looking towards the western desert, is a small tank sunken in the stone-paved floor. It is reputed by those wonderful traditions handed down by the Arabs, to be the bath of Cleopatra. As we stood beside it, we seemed to see it relined with marble tiles, filled with milk of asses for the preservation of seductive softness of the skin and the slaves ready with the perfumes and precious unguents. Thus, through the rose light of evening, came the Pharaoh to her bath. For a moment there was revealed to us the glory of this woman who chained the great Julius Caesar to her side and made imperial Antony her slave.

But from the bath there arises a new Cleopatra, divinity in her smile, worship in her eyes. For her slaves have robed her lovely limbs in the close-fitting garments of a priestess, and set upon her proud head the diadem of Isis. The sun sinks in a blaze of purple and gold, the court-yard echoes with the Evening Hymn to Isis and, faintly on the breeze, comes the mystic music of the sistra.

Standing in isolated grandeur, we came upon the Pharaoh's Kiosk in the fading light. To the fact that this building lacks the usual ponderous roof, may be attributed its air of



The flooding of Philae, incident to the building of the great dam at Assouan, which threatens to submerge the island with all its ruined temples.

lightness and of grace. But what more beautiful roof could an artist conceive than the sky of an Egyptian night? So far south as the Gateway of Nubia, the brilliant stars are never veiled, the nights are always warm, and the embracing arms of the river protect the island from the sand-storms. The logical purpose of the kiosk is that it was used as a hall for ceremonial purposes, it being quite unlike the usual structure of a temple. Pausing in the portal, we seemed to catch the low murmur of the priests and priestesses, the ministers and courtiers as they sat around the walls. They spoke in



The Kiosk, or Hall of Council, at Philae, the Pearl of Egypt.

that lost language no mortal tongue can now pronounce, though we may read the hieroglyphic writings.

Raised above them all on a dais at the further end, reclined the divine Pharaoh of all Egypt. The Grecian features of Cleopatra were too pronounced for strict beauty, but as she spoke we understood that magic charm of voice which had changed the destinies of men and written her name in letters of gold on the pages of romance and history. As we retraced our path the rich carvings on wall and column became clearer to the inner vision as night darkened, shutting out material influence. These expressions of early art are so primitive in character as to appear incomprehensible and often comic to the uninitiated eye. But as soon as their religious significance is understood the deep inspiration of the craft stands revealed. To the people, their Pharaoh was a divine being, the

living representative of the Omnipotent, just as Ammon portrayed in stone the "Hidden One." Thus his acts were imbued with the supernatural, his words with divine command. It is he alone who conquers the lesser nations, the chariot he drives crushes the enemies of Egypt beneath invincible wheels. Such conquest symbolized the Power of God, and it was only when Egypt lost her faith that her civilization fell.

The stilted postures of the figures on the walls, whether they be of Gods or men, do not necessarily represent the actual characteristics of the Egyptians, but demonstrate the limitations of the artists in perspective and lighting value. But in spite of these shortcomings, many of the antique sculptures, perhaps more than the engravings, stand forth as works of genius unrivalled by modern art. Into the famous Cow of Hathor in the Cairo Museum,



The Temple of the Sun-God, Ra-Horakhti, Abu Simbel (note the people by the fallen crown and the statues on the terrace).

is breathed the inspiration of a living soul, and does not the wooden statue of the overseer reveal the virile spirit of the Egyptian people?

The art of the ancient Egyptians is singularly free from the taint of the impure, from such debased portrayals of the lower appetites of humanity as later degraded the art of Greece and Rome. There is a natural modesty about the picturization of the life of the nation which reveals the healthy morale of the people, and a simplicity of line in the architecture satisfying to true worshippers of beauty. For, whereas the art of Rome descended to the level of patricians satiated with wealth and pleasure, that of Egypt was founded on faith inspired by the worship of the Gods.

The same high standard of art is to be traced in the Egyptian jewelry. One might be tempted to think that here at least art was perverted from

religion to the vanity of personal adornment. But it must be remembered that the bulk of the jewels which have been discovered have come from the royal tombs and were therefore used for the adornment of the divine persons of the Pharaohs and his family. Especially beautiful is the Egyptian enamel work, exquisite in coloring and craft of execution. Nearly all of the jewelry has religious significance,—the hawk-head of Horus, the scarab of Kephri-Ra, the phallic symbol of Isis, the Asps of Wisdom, and the all-seeing Eye of Ammon.

As our felucca danced down the silver path cast on the waters of the Nile by the Evening Star of Hathor, we looked back on Philae lying black and tragic in her splendid isolation. The leaves of the date-palms drooped as funeral plumes over the gardens which had once been gay with the flowers tended by the priestesses of



Façade of the Temple of Horus at Edfou, Egypt.

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Isis. The flagstaff bracket-holes gaped black and empty, which had once so proudly supported the banners which had welcomed Cleopatra to the Pearl of her Empire. Thus we left the Enchanted Isle brooding on the glories of the past and calmly awaiting that final sacrifice of her material beauty which, freeing the spirit, should cause Philae to shine forth as the Light of Egypt to guide the Women of the Future.

ABU SIMBEL

If Philae rejoices in the soft sound of lapping waters, Nubia expresses a note of savage sands, the wild battle-cry of barbaric hordes, and the blood of sacrifice offered on altars of fanatical obsession. In the deep gorge of the Nile above the cataract of Assouan, the golden sands of the vast Sahara creep down to lap the waters with unquenchable thirst. Here life becomes a struggle for the survival of the fittest. The fertile waters of the Nile never overflow the rocky banks as in the Delta, nor are there any canals for irrigating the fields. All the precious water has to be raised by the ceaseless toil of men with buckets balanced on a pole, or by the water-wheel turned by patient cattle. Thus are raised the scanty crops of maize and millet, the date-palms and the melon vines. The inhabitants of this inhospitable land are black of skin, fierce and proud of countenance, indomitable warriors and true sons of the desert. To overawe these turbulent tribes, the Pharaohs erected forts along the gorge, and to inspire them with the omnipotence of the Gods of Egypt, in 1,300 B. C. Rameses II commanded the creation of a colossal temple like unto none other. It was dedicated to Ra-Horakhti, the old Sun-God of On. The site is now known as Abu Simbel.

As the pearly tint which heralds the approach of dawn crept into the purple sky, we climbed the steep bank which the little steamer hugged. A narrow path led through a strip of bean and barley fields glistening with the heavy dew. A blue mist veiled the site, making mysterious our progress towards the hidden Temple of the Sun. Suddenly the pale-green crops, vibrant with the stir of sap, musical with the cadence of insects, gave place to the sterile sands of the desert, cold and dead, which poured down the face of the cliff which barred our path. Though the impenetrable mist still shut out our view, we instinctively felt ourselves in the mute presence of divine Mystery.

There came a shuddering little puff of breeze like the sigh of a waking sleeper. It swayed the blue curtain of the mist as though some unseen hand were laid upon the sacred fringe. We felt our breath suspended as we watched the veil part and, rolling aside, reveal the four gigantic figures of the Pharaoh. Cold and serene they sat in the silver sheen of dawn watching for the rising of the Sun. Aloof and impassive they stared in the Eye of the East waiting for the Flame of Life which had lit their world for four thousand years.

From the golden sandstone of the desert cliff, the master-artists of a bygone age had carved the living spirit of Man's Evolution. Of the four figures, one had failed to gain the goal. In his composition lurked a fatal flaw, and the crown, won with such patient toil in upward progress, had fallen to the earth, obliterating forever the features of the man whose spirit had failed.

Ascending the sloping way we stood on the terrace ornamented with great statues of Osiris and the Hawk of

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Horus, typifying Night and Day, Death and Life. The pearly light fell on one of the figures of Osiris, so that it stood forth with startling mobility from the deep amber tones of the background of the temple. Few statues possess the commanding majesty of this dread Judge of the Dead. On his head rests the white crown of the Soul, his hands grasp the symbols of the Male and Female, Power in the Flail of Punishment, Compassion in the Crook of Mercy. Very awesome is the Lord Osiris and, as we stood before his majesty, instinctively we too crossed our hands upon our breast and murmured those mystic words from the Book of the Dead and graven on the scarab, "O let not my Heart witness against me."

Not yet had the sun risen as we passed through the narrow dark door which, set in the midst of the colossal façade, seemed to be indeed that Eye of the Needle through which only those threads refined by the spinning of a selfless life could safely pass. The interior was still wrapped in heavy slumber, though the subconscious self detected a faint stirring of life in the colossi supporting the lofty roof on either side. Drawn forward, we stopped beside the entrance to the sanctuary wrapped in impenetrable gloom.

A moment of suspense and, suddenly, the temple was flooded with golden light. For Kephri-Ra had risen and directed his regenerating ray straight through the temple door. The shaft of light penetrated to the Holy of Holies revealing the four Divinities sitting in solemn state. It was one of those thrilling moments which come so rarely in a mortal life, a glimpse of unveiled Omnipotence. In but few of

the sanctuaries of Egypt do the Gods remain undesecrated by time and the hand of man. Here they sat in awful majesty, inscrutable and immortal. Though for thousands of years no incense had risen before them, still the aromatic perfume clung about their altars. Though no priests bent before them, yet the air thrilled to the chanting of the morning Hymn to Ra. Though the Nubians who once had prostrated themselves before these Gods now responded to the muezzin's call to worship Allah, yet the whole atmosphere echoed with prayers ascending to the same Omnipotence through His medium of Ra-Horakhti.

All too soon the spell was broken as the sun, rising beyond the lintel of the door, wrapped the temple once again in the mystery and darkness of the past.

As we emerged from the temple we looked out over a world transformed from the cold death of night into the radiant life of day. Pigeons fluttered about the villages from which rose the blue smoke of breakfasts, and the water-wheels sang their song as the wooden cogs came together. The scent of the beans filled the warm air with delight and the drone of the bees started that ceaseless round of toil which leads upward to the final freedom.

Turning backward to look on the golden façade of Abu Simbel clipped in the arms of the desert, our eye was arrested by the figure of Ra-Horakhti graven above the lintel of the temple door. He appeared to stand forth with startling vividness, dominating the land of Nubia with the divine Power of the Sun, symbolic of the Life Immortal.

Hollywood, California.



Costumes on a Fifth Century Vase. Metropolitan Museum.

ANCIENT COSTUME AND MODERN FASHION

By MARY MACALISTER

WITHIN the past few years art in dress has become an accomplished fact, and historic costume as a serious subject of art research has developed new and fascinating possibilities. The far-reaching archaeological connections of the subject have been especially emphasized as recent discoveries and excavations have more and more brought to light the manner of dress in the ancient world. The trend of fashion a few years ago took a turn far backward into antiquity. What was worn in the days of the Pharaohs was made to seem new, interpreted by Parisian designers who dip into ancient history with such careless aplomb, and flit with ease from one epoch to another, from early Egyptian to Victorian days before yesterday.

It is acknowledged that it is this facile dexterity in combining past and

present, the ability to cull suggestions from other eras, and endow them with the personal touch of today—and tomorrow—that has given the French designers their supremacy in dictating modern fashions. In the field of stage costume design there has been much rivalry in European centers, while in America the desire to create in all fields of costume design has already had very practical results. There are now plenty of opportunities for training in this branch of art. We have not only the numerous special courses offered in art schools, but still more important, the co-operation of museums and art reference libraries, opening up avenues of special knowledge only waiting to be utilized by individuals. And the study of the evolution of costume has a wide interest going far beyond the merely professional one. In the glass of fashion

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A garment of Coptic Egypt, fourth to sixth century A. D., well cut and elaborately trimmed. Metropolitan Museum, New York.

down the ages is presented such a wealth of human associations of universal interest.

EGYPT

For the beginnings of civilized costume we must go back to the source of most civilized things, the Valley of the Nile. In Egypt at some remote un-

known dates were evolved the original types of covering for the human body—the tunic, the robe, the skirt accompanied by shawl or cape. These were all worn with few variations by both men and women. Man did not really adopt the present nondescript and uniform attire prescribed by civilization till the beginning of the nineteenth century A. D. it is to be remembered. Modern interpretations of Egyptian costume have an air that is dashing and bizarre; in reality the Egyptians were conservative in costume as in all else. They appear to have kept on with the same fashions century after century, though archaeology has now progressed far enough for experts to say that certain things were fashionable in such and such a dynasty. In periods when all the arts flourished most dress became less primitive. The recent discovery of the tomb of King Tutankhamen illustrates a very brilliant period of course. Linen was the principal material used and the highly decorative effects were usually obtained by borders and fringes. Skins were worn, garments of gazelle hide, cut and seamed, and panther and leopard skins thrown over the shoulders. A warrior's metal cuirass appears, formed of scales, and it was imitated in all-over scale patterns.

With the aid of a little imagination we can conjure up from the remote past typical Egyptian figures. Most familiar, through having been adapted by modern fashion, is the clinging or wrapped style of garment extending from ankles to bust, with a deep, ornamental collar worn over the shoulders. The marked physiognomy was often surrounded by a wig, with a diadem placed low on the forehead. Head-dresses show varied and elaborate symbolic forms, the uraeus in front of

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the tall helmet, or skull cap shapes, is familiar. The most recent excavations have unearthed rich treasures in jewelry. The art of Egyptian lapidaries and goldsmiths is shown in necklaces, bracelets, earrings, girdles and finger-rings of exquisite workmanship. The innumerable little jars and boxes for cosmetics, and the metal hand-mirrors, are witnesses of how much of life was vanity, then as now.

All these things belonged to the luxurious side of ancient life, but Egyptian art records the humbler phases too. There are figures of dark-skinned slaves brought to the Nile ports in war-galleys from the African interior, wearing the primitive loin-cloth, or the short skirt, which were commonly worn by servants and peasants, and by scribes. Strange foreign figures are sometimes portrayed, of Asiatic envoys, and "Philistines" with a distinctive head-dress and European cast of features. Many different notes in the garb of old Egypt throw light on the daily life of the people.

MESOPOTAMIA

The Assyrians were somewhat more elaborate in their dress than the Egyptians. Their kings, at least, wore long tunics, small shawl draperies fastened to girdles, and many dangling tassels. The ancient Assyrian head-dress, the fez, or tarbush, has persisted to the present day. Wool was used as well as linen, and furs in hunting costume. There was more embroidery than in Egypt. An illustration in a recent costume book of the tunic of King Assur-bani-pal, seventh century B. C., richly embroidered and fringed, is a model for a modern tunic, just as it is shown. Another king of antiquity, the great and terrible Darius of Persia, is shown in a robe draped



Two offering bearers of Egypt. About 2000 B. C. One is in the Metropolitan Museum, the other in Cairo.

rather elegantly on either side with the aid of a tight girdle. He wears a high crown and earrings, and carries in his right hand a tall cane, and in his left a sort of symbolic scepter.

CRETE

Many centuries before the period of Darius, in the Minoan era, in the island of Crete, appear to have been worn quite the most amazing clothes in the ancient world. Archaeologists have taught us to regard the Minoan era as the "Forerunner of Greece,"

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The Cretan Snake Goddess and votary reproductions in American Museums.

but nothing could be farther from classic draperies than the costume of the two famous little faience figures of the snake goddess and votary, date about 1600 B. C., that, in bodices so tightly laced, and skirts so distended, seem actually barbaric forerunners of eighteenth or nineteenth century court fashions of France. These doll-like figures are symbolic, doubtless used in the performance of sacred rites. However a few other discoveries have furnished evidence that this was a prevailing mode for women of Crete, and the Greek mainland also.

GREECE

Though little is known about the earliest Greek costume and the transitions to the later style, the Heroic Age of Greek story and legend must have been one of bright-hued garments and rich gold ornaments. Modern

knowledge obtained from the excavations of Mycenae and Tiryns points to a very real background for Homeric traditions. Details are wanting, and we do not know exactly in what attire to picture the women who lived when fair Helen is supposed to have beguiled her victims, and Penelope kept her lonely state. For modern representations of old Greek dramas founded on the Heroic Age, costumes are chosen with some latitude as to time and place. Stephen Philipps' modern play of "Ulysses" was first brought out in London twenty years ago, and authorities of the British Museum lent their aid in designing the superb setting and costumes according to the latest knowledge then available. Architectural details were based on the discoveries at Mycenae, but the characters were dressed from artistic suggestions of a later date. A little more information is available nowadays, and producers have made some experiments in accuracy.

Fortunately Greek costume of the highest period of civilization is so fully illustrated in the multitude of figures on fifth and fourth century vases that they are veritable mines of suggestion. There are most charming figures to be found, in those attitudes of rhythmic grace and vivid action that are still the despair of modern gymnastics and "beauty culture." Vase paintings are not the only source of knowledge, there are the little Tanagra statuettes in terracotta, petite fashion models of everyday Hellenic costume, full of style and distinction that have such an intimate appeal even without the color that once made them more life-like. Greek costume was not so monotonous as it may at first seem to have been. The tunic, or chiton, is long or short,

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and varied in the adjustment, the mantle, or himation, is disposed in different ways, and there are borders and small-figured ornament. Beauty of coloring has always to be imagined. Much of what looks like "accordion pleating" appears, and when some Maenad or Bacchante wears a leopard skin over her transparent pleated draperies there is an exotic effect such as strikes the modern fancy. There are scarfs, and fans, and pointed hats, and jewelry has ceased to be of barbaric design and profusion. And what coiffure has ever been designed more becoming than the Greek—if becoming at all? Modern fashion, since the First Empire modes, has not tampered much with the Greek high period until recently. A combination of the untrammelled figure and drapery sent designers straight back to it. Goddesses may be out of tune with the modern scheme of things, but there are always a few women who look their best in evening gowns of classic lines.

There are late Greek fashions of the era when Oriental influences in the wealthy and flourishing Greek colonies must have produced changes, and these have not been so thoroughly investigated as more ancient modes.

ROME

The Romans followed the Greek style of dress so generally that their costume does not present many features of special interest. We picture the Roman lady as a conventional, dignified figure, in her stola, falling in ample folds from neck to feet, adjusted by a girdle. The palla was an outer garment, and a fold of it was used to cover the head out-of-doors, by matrons of high degree; further protection was afforded by the parasol or umbrella carried by slaves. The famous toga



Asiatic Greek Figurine shows varied type of drapery. Metropolitan Museum of Art, New York.

of the Roman citizen is an appalling garment for the modern man to contemplate, though we do not question its ancient dignity. In magnificent triumphal processions there must have been varied costumes. The proud Eastern beauty, Zenobia, walked in chains as a captive in such a triumph. The hero of the occasion rode standing in a chariot, clothed in tunic and toga of purple embroidered with gold, and he carried an ivory scepter topped with an eagle, while over his laurel-crowned head a slave held a gold wreath. The slave had also another duty to perform—at intervals he whis-

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Asiatic Greek Figurine shows varied type of drapery.
Metropolitan Museum of Art, New York.

pered in the ear of the hero the strange warning: "Look behind. Remember that you are but a man." The triumphal chariot was preceded by dancers and singers, and followed by soldiers in brilliant military trappings, their spears garlanded with laurel. In everyday life the proverbial Roman luxury and lavish expenditure were for the accessories of dress—jewels, elegant foot-gear, and the elaborate equipments of the toilet and bath.

Silk was used in Rome as a costly material difficult to obtain, but it is well known that the secrets of silk culture, and the weaving of silken fabrics, reached Europe from China by way of the Eastern Roman Empire in Byzantium. China was advanced in the textile arts far back in antiquity. Sculptured figures of the T'ang period have clinging draperies in graceful lines that are Greek in suggestion, though more complicated in style. Recent archaeological explorations in the mysterious and debatable lands on the western borders of China, and north of India, have disclosed an ancient art showing varied Oriental and Classical influences. Interesting notes on costume are to be gathered from the decoration of cave temples of this region.

CONSTANTINOPLE

Roman Constantinople had a busy and bustling cosmopolitan atmosphere, and even in antiquity the rich products of all the East came to her gates. It is easy to understand that there were contacts of refinement and barbarism new to the world, which produced the prodigal luxury and sumptuous display that reached a climax at the sixth century court of Justinian and the beautiful Theodora. But Byzantine art is not of a character to illustrate costume very freely. A search for Byzantine fashions always leads to an Italian church, San Vitale, at Ravenna, where a mosaic group shows Theodora and her attendants in a style of costume that is already mediaeval. The empress is wrapped in a long cloak, heavily embroidered, and she wears a coronet and deep collar of pearls. Her ladies wear short mantles, and the dresses beneath are really dresses in the modern sense.

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Garments were cut and sewed more than the ancient ones, and sleeves became a prominent feature. Remains of the Coptic period in Egypt show this development was widespread. As time went on there was the greatest progress in weaving patterned fabrics, and some stuffs were stiff with jewelled ornamentation. The simplicity of costume of the ancient world was succeeded by the brilliant pageantry that is presented by the garb of the Middle Ages.

Yet some very ancient influences in costume have survived in out-of-the-way places, and to seek out these survivals and preserve them before they disappear, is part of the province of modern investigations. This was done in Russia, and few people stop to think how much of the fame and vogue of the Russian ballet, and the Russian opera and drama, is due to the painstaking research and extensive resources which were at the disposal of Russian costume designers. The Russian, or "Muscovite," artistic developments include such a bewildering variety of influences—Byzantine, Scandinavian, Mongolian, Greco-Scythian—all these and others are to be found.

PREHISTORIC AMERICA

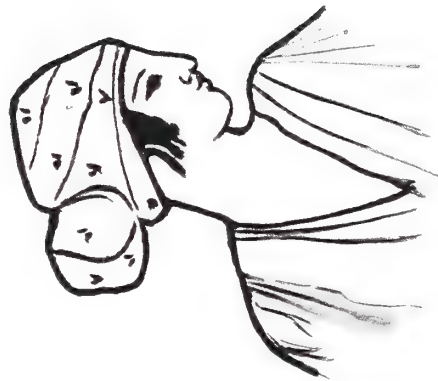
Visiting art critics from abroad sometimes wonder that Americans have not made more use of the aboriginal art of the Western Continent (in spite of the Taos productions) and seem not to realize that it has never been part of our previous civilization, but is in fact more detached and alien than the ancient traditional art of the Old World. North American costume of the immediate past is all that we have to go upon in picturing northern Indians of distant epochs. Experts think it has not changed



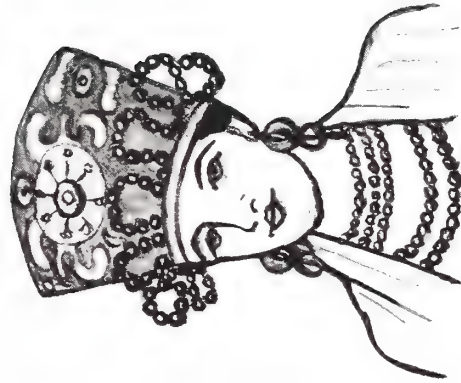
Tanagra Figurine about 300 B. C. Boston Museum of Fine Arts.

much, except for a few garments imitating the cut of civilized ones, and the bead-work and aniline dyes which are modern. It is beautiful in color combinations and some textures, yet primitive in a way that has balked translation by fashion artists; whatever has been done has not amounted to much.

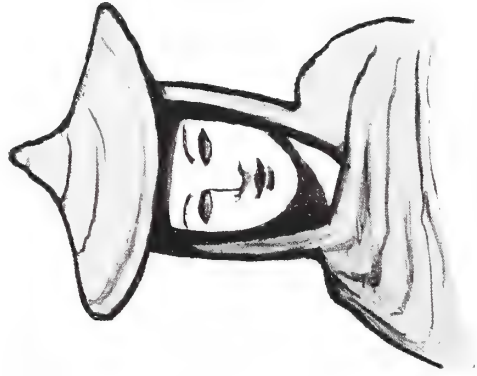
The little that is known of Central and South American ancient costume indicates types of a different character,



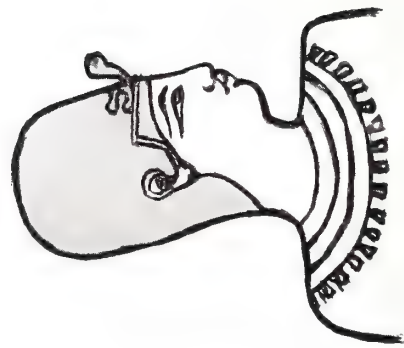
From a Greek Vase.



From a Russian Costume Book.



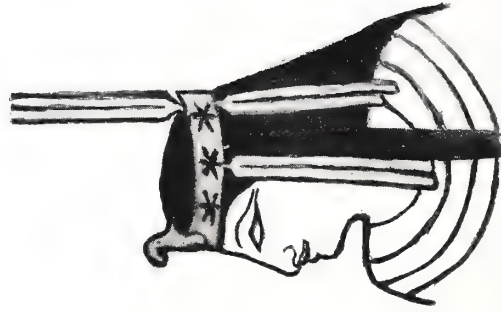
From a Tanagra Figurine.



The Familiar Helmet Cap.



Egyptian Feathered Head-dress.



The Gold Diadem of a Princess.

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North American Indian Costume, University Museum, Philadelphia.

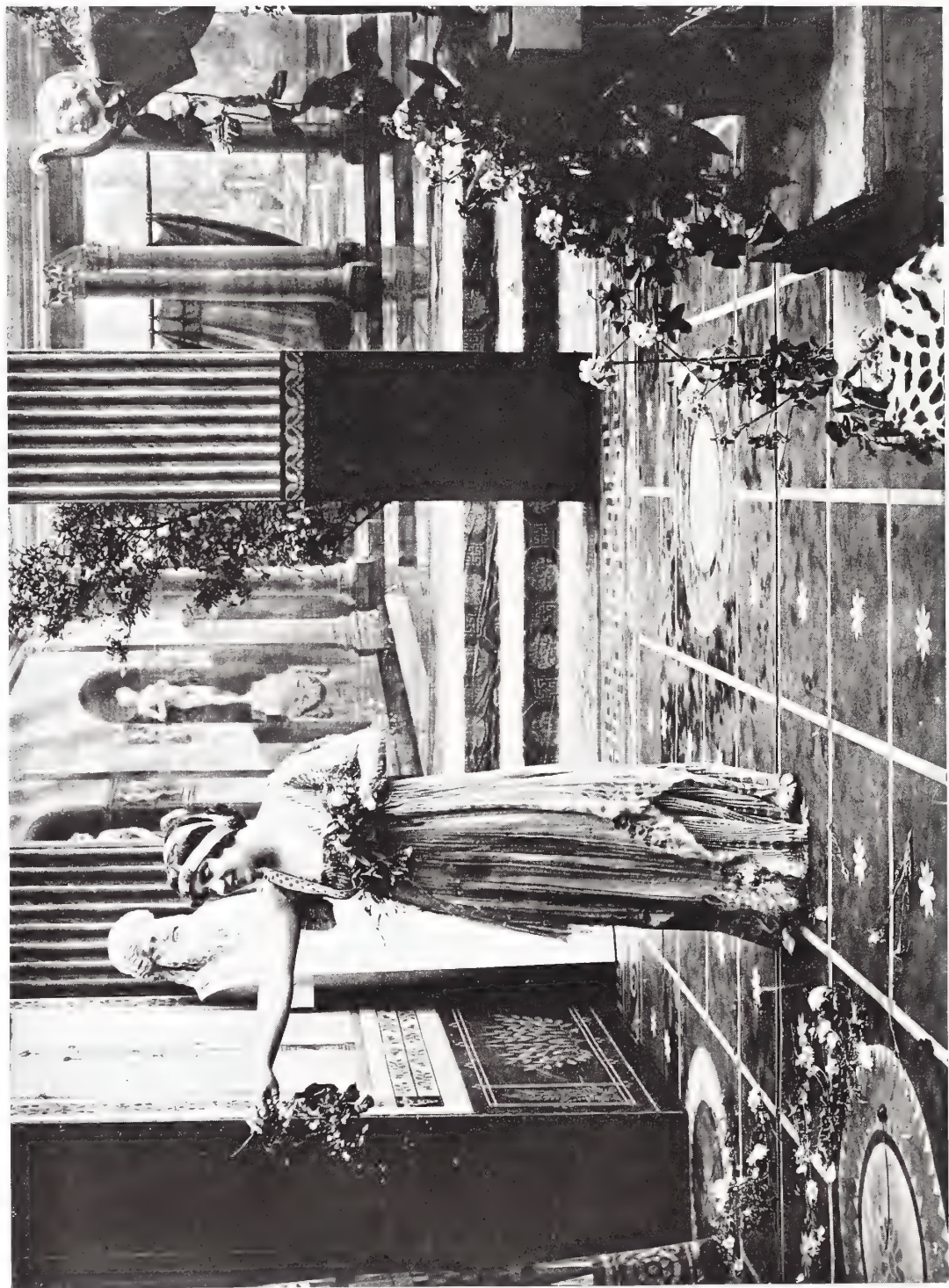


An elaborate mode of Ancient China is shown in this Buddhist statue of the T'ang Period. University Museum, Philadelphia.

more elaborate and varied, showing something of those more advanced conditions of civilization which have been so much of a puzzle to the learned experts. There are strikingly distinctive styles of adornment, of which the Mayan type seems the most developed, with such strange forms of head-dresses, and massive gold ornaments, as are not to be found among Old World peoples. The textiles of

ancient Peru are now well known for fine quality of weaving and originality of design. Perhaps sometime in the future a really great opera will be written, founded upon some legend of prehistoric America, and there will be an opportunity for effects in scenery and costumes in a style of primitive art that has not been exploited to any great extent.

Philadelphia, Pa.



George Kleine.

The blind Nydia is awaiting the return of Glaucus in the peristyle of his house. Note the herm, the statues in niches, the wall decorations, the fluted pillar, and the floor. (From "The Last Days of Pompeii.")

ARCHAEOLOGY AND MOVING PICTURES

By B. L. ULLMAN

THE invention of photography gave a great impetus to the study of archaeology, as of other sciences. The camera is one of the first things which the exploring archaeologist thinks of when he prepares for an expedition. The resulting photographs and lantern slides are indispensable to him in the printed and oral reports of his work. Indeed, his reports necessarily are very often merely explanations of his pictures.

For the scholar whose research is done in the museum or the library, for the teacher who reports the work of others, photographs are just as indispensable.

Just as the invention of still photography has proved to be the beginning of a new era in archaeology, just so, in my opinion, the invention of motion pictures is destined to mark another era. We have been slow to recognize that fact, if, as I hold, it is a fact. It seems that in the many years that I have held this belief, there has been little indication of an appreciation of the situation. Many persons still have the impression that there is a great fire hazard in the use of all types of machines and that elaborate booths have to be provided and various preparations made to comply with the law and with ordinary rules of safety. There are, however, types of machines as portable as stereopticons which can be set up and operated simply in any room.

My aim in this paper is to call attention to several phases of archaeological work in which the use of motion pictures seems desirable and valuable.

I do not plan to exhaust the possibilities, by any means.

In the work of actual excavation motion pictures may often prove useful. There will be times when they alone can decide a seemingly small but vital point about the finding of some important object. The testimony of eye-witnesses may be conflicting or doubtful, the still photographs, numerous though they be, may tantalizingly fail to include a view at the crucial moment. It is true, perhaps, that an accurate record and a few still pictures taken at the time of the finding of the Venus de Milo would have solved, or rather prevented the mystery of that celebrated statue. Yet *motion* pictures would have settled the matter beyond question. One is inclined to wish that some of the archaeological finds and even excavations had not been made before the advent of the fully equipped archaeologist. On the other hand, to mention the Venus de Milo again by way of example, the world would have been deprived for a century of a very important artistic and therefore civilizing influence.

Another illustration of the usefulness of motion pictures at the time of exploration: Professor Robinson relates his experience in opening a tomb and seeing for one fleeting instant the body of a young woman apparently perfectly preserved, together with all the accessories found in ancient tombs, but in a moment the whole crumbled to dust. The modern atmosphere was apparently too much for the ancient lady. It is perhaps possible that if motion pictures could be taken by



George Kleine

Pompey and Caesar. The contrast between the senatorial and military uniform is strikingly illustrated. Suetonius tells us that Caesar affected tunics with fringed sleeves. The sandals and the lady's dress deserve notice. (From "Julius Caesar.")

artificial light on such an occasion they could reproduce for all of us this rare and wonderful sight and restore the credibility of its witnesses in the eyes of such sceptics as my ten-year old son, who flatly denied the possibility of such a miracle.

A beginning has indeed been made in the use of motion pictures at the time of excavation. Count de Prorok has been showing motion pictures of the work being done at Carthage. Archaeology has found its way to the

front page of the newspaper as a result of the discovery of the tomb of King Tut-ankh-amen. What an opportunity to follow up the interest thus aroused by showing motion pictures of every stage of the excavations in every theatre in the world!

There are certain things which can be shown much better with motion than with still pictures. A number of still photographs of a statue, taken from different points of view, give a fair idea of it, but would it not be much



George Kleine.

A Roman interior showing wall decorations and statuary, papyrus rolls and wax tablets, the plain white togas of Roman citizens and the purple-edged togas (*praeetextae*) of senators. (From "Julius Caesar.")

more satisfactory in some cases to have moving pictures taken while the statue was slowly revolved on a turntable?

One of my own intense joys is the interior of the Pantheon at Rome, with its simple and majestic coffered ceiling. No photograph, no drawing can do it justice. Perhaps motion pictures could not do much better, but I should like to see a trial made. Many other impressive monuments can be shown to much better advantage in this way.

In many cases it is difficult, even with the careful use of plans, to make clear with still pictures the actual arrangement of a group of rooms or buildings. I have in mind a group of

ruins such as Hadrian's villa, or the palace at Cnossus. A skilfully executed series of motion pictures might make such buildings more comprehensible and hence more interesting. Moving pictures taken from airplanes would be especially useful.

Plans are now under way for making available films showing various scenes of archaeological interest. We can hardly say, however, that the very best way of taking such scenes has as yet been worked out. I look forward to the time when we can select for a lecture a film showing, for example, the Forum, just as we now select a lantern slide or a photograph. Not that the



George Kleine.

A triumphal procession. The band of *cornicines* is in front. The *triumphator* stands on a float. Trophies and standards are being carried by soldiers. (From "Antony and Cleopatra.")

moving picture will supersede the lantern slide—rather, the two will be used most effectively together.

But my chief interest in moving pictures in their relation to archaeology lies along another line. Archaeology is more than the excavation of ancient sites, than the comparative study of museum specimens, than the multitudinous other activities covered by the programs of the Archaeological Institute. All these are in a sense but means to an end. That end is the

faithful reproduction of the life of the past. The older archaeologists and artists who "restored," alas too often wrongly, the broken statues found in their time, had the right end in view, but they used the wrong means. The modern archaeologist, on the other hand, perhaps occasionally forgets the end which he should keep in view. Restorations of plaster casts of statues, restorations of buildings in the form of drawings, paintings, or models are very desirable. The new plan of ex-



George Kleine.

On the left, a typical Roman temple with high podium; on the right, a triumphal arch. Note also the Roman railing (*cancelli*): (From "Spartacus.")

cavation adopted at Pompeii, that of leaving all finds *in situ* and of attempting to give as faithful a representation as possible of the ancient city is highly commendable. One could wish that it had been begun much sooner. I should myself gladly prefer a Pompeii excavated to only half its present extent, provided it were all excavated according to the latest plan. The Pompeia at Saratoga, with its charming restoration of the House of Pansa, was most valuable. It is now unfortunately closed to the general public and is not being kept in its former condition. But all this is not enough. We need to restore scenes from ancient life with actual people. The Greek and Roman plays which have often been given with great attention to archaeological accuracy are among the finest expressions of the effort to recreate antiquity

—the real aim of archaeology. Yet these plays represent but a small phase of the ancient civilization, and besides they last but a few hours—after weeks and months of preparation—and are seen by relatively few people. Such plays should be perpetuated in moving pictures. But we need much more than plays. We need all sorts of scenes depicting older civilizations. Just as we now make use of restored drawings of the Roman Forum or the Acropolis at Athens, a Pompeian house or a Greek temple, so we ought to have moving pictures showing restored views of these and hundreds of other places, with the ancient inhabitants, so to speak, going about their daily business. While the production of such films would be expensive, I am confident that they would eventually pay for themselves



The priests of Isis in the temple at Pompeii. (From "The Last Days of Pompeii.")

George Kline.

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and even prove profitable. The limit to the number of such scenes would be set only by our knowledge of the facts and the creative imagination without which archaeology cannot reach its highest expression.

We have, indeed, some such scenes already available. The producers of moving picture plays have at times used what may be called archaeological materials as settings for their plays. Notable among these are the Roman plays produced in Italy and distributed in this country by Mr. George Kleine. Some slight idea of the wealth of archaeological detail and its fidelity may be obtained from the accompanying illustrations. I understand that competent archaeologists were employed to work out the details. It is stated that two professors of archaeology supervised the production of "Julius Caesar." Several hundred bust figures and herms of solid marble were used and great care was taken to avoid anachronisms in their use. Archaeological accuracy in such details as furniture, wall decorations, and writ-

ing materials was sought and substantially attained.

Motion pictures give actual life to dead scenes. The furniture, the houses suddenly become real and intimate. The layman feels that he is witnessing phases of a genuine civilization, not one which after all has seemed to him the semi-mythical concoction of imaginative poets and historians.

When archaeologists can take the lead in the production of such material as I have suggested they will be able to do much toward extending the influence of archaeological study. It remains for some one, or rather some group, to seize the great opportunity before us. The formation of the Sacred Films Corporation with its plan to film Bible stories, and especially the employment of so competent an archaeologist as Edgar J. Banks, is a move in the right direction. The outcome of his more recent activity in filming historical and archaeological subjects, as described by him in ART AND ARCHAEOLOGY, January, 1923, will be watched with interest by all.

University of Iowa.

THE DEAD OF EGYPT

By ARISTIDES E. PHOUTRIDES

Upon the great dawn's threshold, once we led
Man's youthful legend on to deed and thought;
In brazen panoplies we marched and fought
Great empires founded upon might and dread,

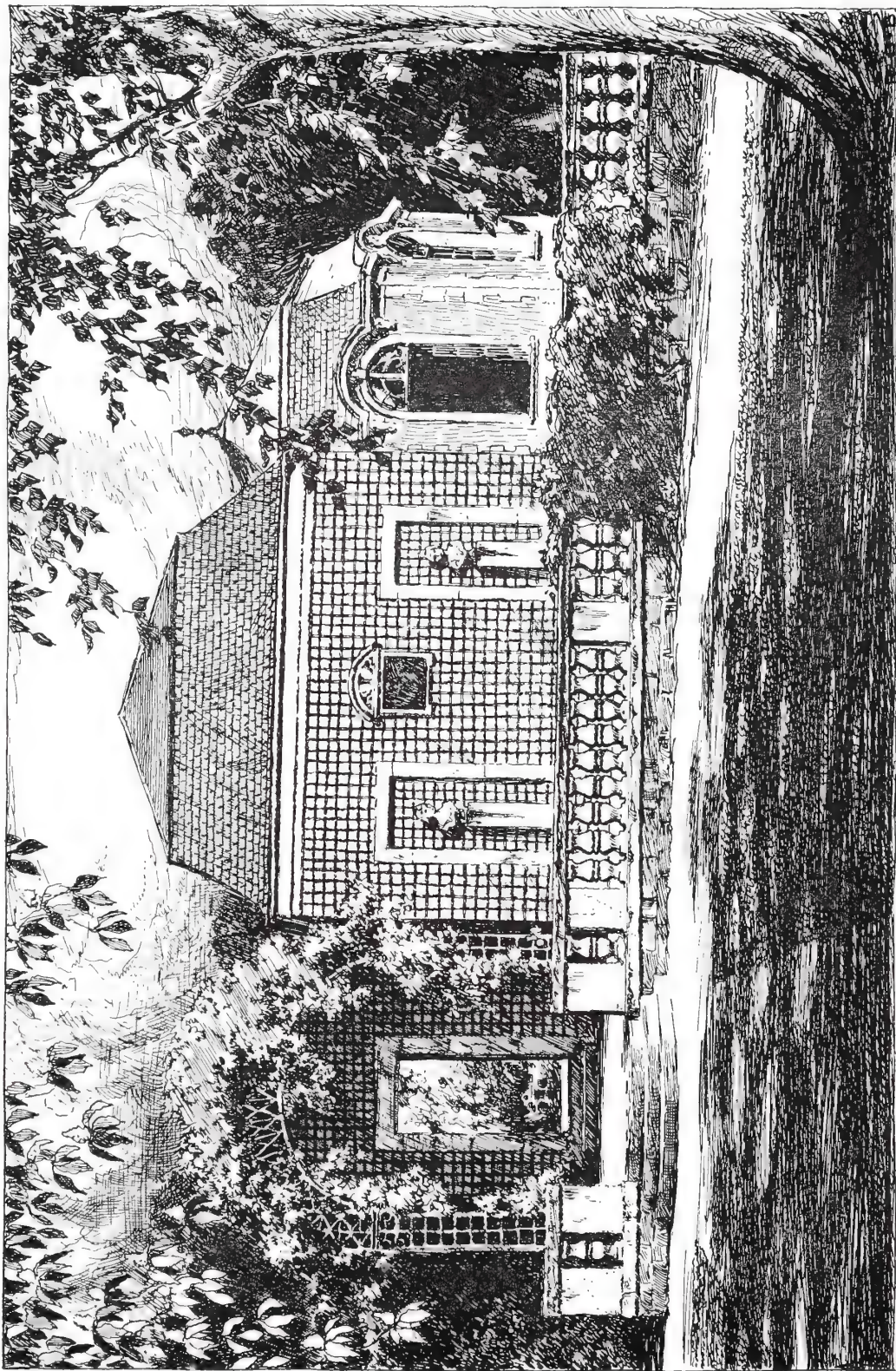
And battled them until their power fled
To air and dust. Enflamed with life, we sought
The fountains of eternity, and wrought,
On deathless granite-walls against Time's tread.

And temples forested with columns rose
As sculptured songs of lotus and of palm;
And in the magic of the sun's gold rays,

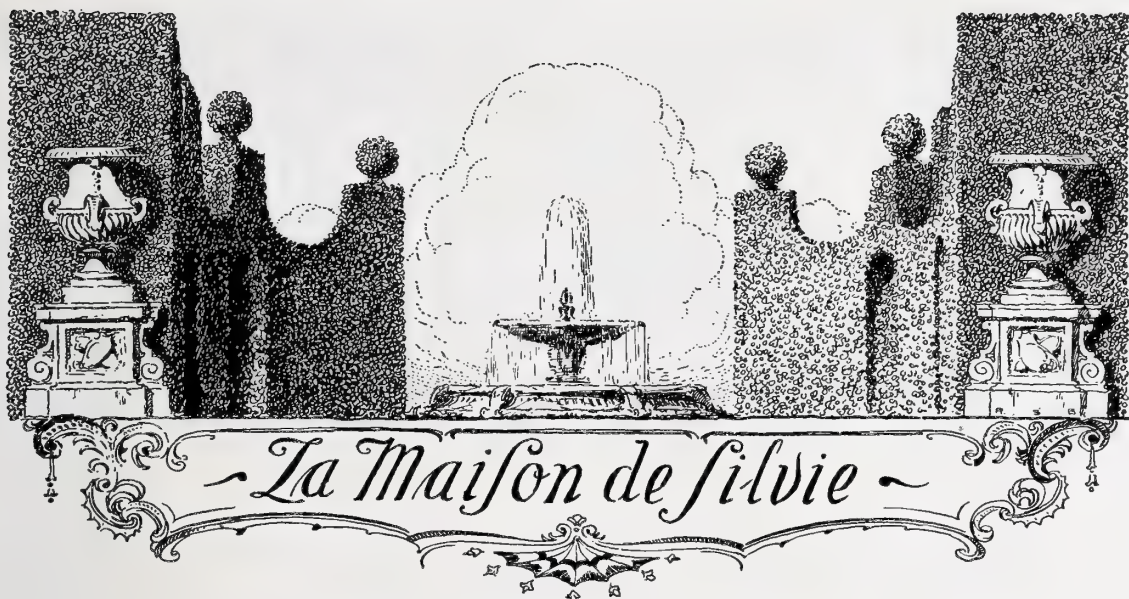
Our Kings, embattled with the amber calm
Of Sphinx-souled pyramids, defy the throes
Of death and sing the hymn of bygone days.

By the Pyramid of Sakkara, April, 1914.

Reprinted by permission from "*Lights at Dawn*," Boston, 1917.



"La Maison de Sylvie." Pen drawing by Rudolph Stanley-Brown.



By KATHARINE STANLEY-BROWN

Illustrated by Rudolph Stanley-Brown

THE eighteenth century often gives one the effect of an unnatural duality. It is like a slab of black marble to which has been applied heavy gilt ornament. Its grace and elegance were coupled with a sinister skill for intrigue, its art was gaudy and yet magnificent, the pomps and pageants of the nobility were staged against a background of abject poverty. And yet within its span one finds most lyric passages, tender love-stories and pure visions. The Maison de Sylvie—lattice and little—almost hidden by its encircling forest is such a one. Amid the immensities of the chateau of Chantilly, that museum of memories and souvenirs of the Condé family and their illustrious friends, it stands as straight and simple a little building as one of its nearby forest trees.

From the single tower which was Chantilly in the ninth century, the chateau has developed at the hands of the Constable Anne of Montmorency

in the sixteenth, the Grand Condé in the seventeenth, and the Duc d'Aumale in the nineteenth century to its present state. There are those who will never find in the magnificent Écuries of the eighteenth century, the terraced gardens, and the Salle des Singes, where bizarre little creatures disport themselves among Chinese pagodas, remarkable as they all are, adequate compensation for the loss of the early feudal manor. Still as a setting—a stage setting—for the idle gallantries of the eighteenth century, the chateau of Chantilly in its present state is perfect.

The huge park is cut by twelve long alleys which diverge from a central "carrefour," and is filled with lakes, mossy fountains, antique statuary and tiny stone chapels. In its earlier days it was simply a forest laid out for the hunt. Louis the fourteenth, at the time of the Grande Condé "ran the deer" by moonlight down these very forest aisles. At the end of one of

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them and near the lake is the Maison de Sylvie, a little oblong house, most delicately elaborate within and simple without. It stands as an almost unique example of a small seventeenth century wooden house within the grounds of a great chateau. Here in 1623 was enacted the first romance of the little building. Théophile de Viau, condemned to death by "le Parlement" for his writings, found there a hiding-place with the duke and duchess of Montmorency. It was the duchess, the lovely Marie-Félicité Orsini, who touched the heart of de Viau, and to her he wrote many of his Odes, giving her therein the poetic name of Sylvie.

Then ensued a long period in which the little house was scarcely more than a pavilion—but what a gay one! Days at Chantilly were long and delicious. Ladies with high coiffeurs, in silken frocks, idled through the hours, or listened to impassioned poets and statesmen. After prayers in the chapel, in the days of the Grand Condé, all the ladies would retire to the boudoir of the Princess "to play games." There were always amusing conversations, and recitals of the scandals of the court "to gently pass the time of day." They chased the deer, they dined at the Hameau or the Sylvie, they all ascended into a great boat with sails and drifted about on the Grand Canal, feeding the carp meanwhile, and listening to musicians in a boat which hovered near. Perhaps at the Temple de Venus they would alight, or at

the Maison de Sylvie, and there "un repas des plus galants" would be served. Then they would slowly float home in their barges, while gorgeous fire-works lit the sky. Lovely, useless existence! How enervating, and enjoyable! And yet within it at times the deepest sentiment. In 1724 the lovely Mademoiselle de Clermont, charming sister of the Duc de Bourbon, refused the hand of the highest nobility to secretly marry the one she truly loved. The little Maison de Sylvie was the scene of this ephemeral and pathetic love-affair, for the very day after they were married and hidden in their forest retreat, Monsieur de Melun de Joyeuse, the lady's lover, was wounded by a stag's antler in a hunt with the young Louis fifteenth, and immediately afterwards died.

The Maison de Sylvie is today a museum, enlarged indeed by the Duc d'Aumale in the nineteenth century by a little octagonal room which contains lovely white decorated panels of seventeenth century wood-carving. This little addition does not injure the building, nor do the marble portraits of de Viau and Sylvie, which have been placed against its latticed side. With its low roof, its trellised gardens, its clustering vines and overhanging trees, the Maison de Sylvie is as safe, as hidden, as amiable today as it was in 1623, when Théophile penned his verses on its terrace, condemned to death as he was but smiling in the presence of his lovely Sylvie.

Chantilly, September, 1922.



Tutankhamen's Father-in-law, King Akhnaton. Portrait Head in Limestone found at Tell el-Amarna. By courtesy of the *Deutsche Orient-Gesellschaft*.

THE STORY OF TUTANKHAMEN

By MITCHELL CARROLL

IT is one of the marvels of the twentieth century that an obscure Pharaoh whose name was known only to a few specialists as that of a King of Egypt who reigned at Thebes for a short period in the closing years of the eighteenth dynasty (c. 1350 B. C.) should become, through the discovery of his tomb and the enterprise and efficiency of modern journalism, the most widely acclaimed of all the long line of Pharaohs and a household word all over the civilized world. Archaeology owes him a debt of gratitude, for he has proved to be its most effective propagandist. Says the editor of the *Charleston News and Courier*: "Archaeology has shown that it can make as potent a popular appeal as baseball; it can drive international politics and the latest murder mystery from the front pages; it can take a mummy and some antique furniture and make the greatest newspapers in the world send rush orders by cable and wireless to their correspondents and camera-men; it can even get the movie

magnates excited, for it is said that King Tut is slated for the screen."

Fortunately, Tutankhamen succeeded one of the most remarkable men of all times, Amenhotep IV, better known as Akhnaton, "the first individual in history" (Breasted), the story of whose reign has been fully revealed to mankind through the excavations at his new capital, Tell el-Amarna, and the decipherment of the court records, the famous Tell el-Amarna Letters. Tutankhamen was a son-in-law of Akhnaton, and while we know very little of this young prince, who married into the royal family and became a Pharaoh as the husband of an hereditary princess, we know a great deal about the members of the family into which he married.

The eighteenth dynasty reached its supremacy as a world power under Amenhotep III, the *Grande Monarque* of Ancient Egypt, who extended the power of the Empire as far as the banks of the Euphrates in the fifteenth century before the Christian era. His son and successor, however, who came to

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Tutankhamen's Mother-in-law, Nefertiti, Tell el-Amarna Head now in the Royal Museum, Berlin. By courtesy of the *Deutsche Orient-Gesellschaft*. The winning feminine grace of this portrait places it among the greatest works of ancient sculpture.

the throne at the early age of eleven, Amenhotep IV, was a religious enthusiast, an idealist and lover of peace, hardly fitted by temperament to maintain the heritage he derived from his father. The situation demanded a skilled man of affairs and a strong military leader. This young poet and man of dreams devoted himself instead to the task of purifying the religion of the state. It was the Theban tribal god, Amon, who had become the supreme deity through the extension of the military power of Thebes, and to whom the great temples at Karnak and Luxor, as well as in other parts of the Kingdom, were dedicated. Forms of worship had become conventionalized, and the Theban priesthood, through the attainment of wealth and power, practically dominated the throne. Amenhotep IV, under the influence of the Queen-Mother Tiy, wished to place in a position of undoubted supremacy

over all other gods the old sun-god of Egypt, Ra-Horakhti, "King of the gods, who rises in the west and sendeth forth his beauty," whom he preferred to call by the uncontaminated name of Aton, "the sun's disk," beneficent and omnipresent, whose creative warmth penetrated all nature and caused all things to grow.

Finding the forces of the Amon priesthood too strong for him, he decided to abandon Thebes and build a city far away from contaminating influences, where he could establish the earthly home of Ra-Horakhti Aton and develop the idealistic schemes which inspired him. The first step he took was that of changing his own name from Amenhotep, "The Peace of Amon," to Akhnaton, "The Glory of Aton"; and from this time on he laid more stress on the name of his god as "Aton" than as Ra-Horakhti, which name became less and less prominent in the records of his reign.

Akhnaton¹ built his new capital about 250 miles down the river Nile and named it Akhetaton, "City of the Horizon of Aton," now known as Tell el-Amarna. Here he erected his palace and temples to Aton and held his court. A flourishing city rapidly grew upon the new site, and a new school of art developed under the impulse of the infinitely more spiritual religion, to which we owe the incomparable beauty of many of the objects recently discovered.

History shows us few personalities more winning than that of the "heretic" king, but while he made the new capital a brilliant center of Egyptian life, he aroused the sullen hostility of the priests and military class. The Tell el-Amarna letters give the state correspondence with officials through-

¹Read Arthur E. P. Weigall, "The Life and Times of Akhnaton, Pharaoh of Egypt." London: William Blackwood and Sons, 1911. New York: G. P. Putnam's Sons, 1923.

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out the realm and relate the troubles they were having with rebellious subjects and their enemies, the Hittites of Asia Minor and the Aramean kingdoms of Syria.

One of the most interesting discoveries in the excavations at Tell el-Amarna, conducted by the *Deutsche Orient-Gesellschaft* prior to 1914, was that of the studio of the court sculptor, Thutmose, which has preserved for us the portraits of some members of this interesting family, notably Akhnaton himself, his Queen Nefertiti, the Queen-Mother Tiye, and a charming unfinished bit of sculpture representing Akhnaton fondling his little daughter, whom we like to think of as the future bride of Tutankhamen. Professor Breasted is the author of an article on these portrait-sculptures of Thutmose (*ART AND ARCHAEOLOGY*, Oct.-Nov. 1916), and we reproduce these family-portraits, so that our readers may become acquainted with Tutankhamen's relations by marriage.

Akhnaton's reign lasted only seventeen years, and he died about 1358 B. C. at the early age of thirty-eight, succumbing to the overwhelming forces that were bringing about the disintegration of the Empire. He had a family of daughters, but no son to succeed him. The second daughter, Maketaton, had died during his life time, and was buried in the tomb Akhnaton had excavated for himself and his family in a lonely valley not far east of the city. The eldest daughter, Meritaton, became the wife of a noble by name Smenkhkara, who was chosen by Akhnaton as his successor. Within less than a year Smenkhkara died or was deposed. Then another son-in-law, a prince named Tutankhaton,¹

¹ Probably he is to be identified with Tutu, a well-known noble of this period—the words *Ankhaton*, "Living in Aton," being added to make his name more majestic.—*Weigall*.



By courtesy of the *Deutsche Orient-Gesellschaft*.

King Akhnaton (Amenhotep IV) fondling his little daughter. This unfinished group has hardly passed beyond the stage of roughing out. This great king is here displayed in his defiance of the tradition which demanded the representation of the Pharaoh in coldly formal portraits; whereas he here appears in natural human relations displaying attractive and winning traits which draw us into real intimacy with him.

succeeded to the throne, who had married Akhnaton's third daughter, Enkhosnepaaton ("She lives by the Aton"), when she was hardly more than twelve years old.

This is the Pharaoh who up to this time has been known chiefly for the fact that he abandoned the worship of Aton and the City of the Horizon, brought the capital back to Thebes, changed his name to Tutankhamen ("Living image of Amon") and his wife's to Ankhesamen ("She lives by Amon"), and restored the worship of



Head of a Small Portrait Statuette of the Queen-Mother Tiye. It was found in the rubbish from one of the queen's villas, though not at Amarna. Nevertheless it was probably the work of an Amarna studio. It is one of the most strongly individual portraits surviving from ancient art. In the classical world such portraiture is not found until Roman times.

Amon and his temples throughout the realm.

A considerable number of monuments have been recorded, inscribed with the name of Tutankhamen, some at Thebes and at Tell el-Amarna, others near the Fayum in Middle Egypt and as far south as the Sudan. The most important inscription is a large stele discovered in 1905 by M. Le Grain. On this the name of King Horemheb has been engraved over the cartouche of Tutankhamen but the rest of the text is left untouched. It is a general description of the state of Egypt when Tutankhamen came to the throne—temples fallen into disrepair, shrines decayed, the whole land neglected by the gods. With Tutankhamen's succession, however, "a new era dawned, and Egypt with her ancient gods began to prosper again."

Another important monument is the tomb of Huy, the Viceroy of Ethiopia, cut in the limestone hill known as Kumet Murrai at Thebes. The walls are elaborately painted, giving scenes descriptive of Tutankhamen's

relations with Ethiopia and Asia. One fresco shows the investiture of Huy as Viceroy of Ethiopia in the presence of Tutankhamen; another Huy introducing to the Pharaoh the chieftains of western Asia and Ethiopia; another the presentation of the envoys of Syria and their offerings. The portrait of Tutankhamen reproduced on the cover is from this tomb (see Lepsius, *Denkmäler aus Aegypten*, etc.). These frescoes really represent about all we know of the foreign relations of Tutankhamen. He made, it seems, a brave effort to strengthen his kingdom, but he was not able to regain the heritage that had come down from Amenhotep III. He soon disappears from history. He apparently left no issue and the legitimate line of eighteen dynasty Kings came to an end with him.

Ankhnesamen, the Queen, however, was hardly a widow before she wanted a new king. And in an ancient document found among Hittite ruins near the old site of Carchemish in Anatolia, Asia Minor, translated by Professor Sayce, the young widow of Tutankhamen asks



Underwood and Underwood, N. Y.

Visitors from all over the world flock to Tomb of King Tutankhamen. Many are here standing at the entrance to the Tomb, eagerly waiting for a sight of the treasures as they were bought out.

the Hittite king for a new husband. She writes: "My husband is dead. I have no children. Your sons are said to be grown up. If you will give me one of them and if he will be my husband, he will be a great helpmate. I send bridal gifts."

The Hittite King seemed to have been somewhat skeptical as to the proposal, and she writes him a second time:

"What is this you say? That I have deceived you. If I had a son and my people and country had a ruler, I would not have written to another country. No one has had children by me. I have no son. Give me one of

your sons and he shall be king of the land of Egypt."

The King of the Hittites finally consented to give her one of his sons as husband, but before the young man could reach Thebes, Ankhnesamen was deprived of her throne. Her fate is unknown. Like her husband, Tutankhamen, she was "sunk without trace," until the present discovery called attention to her sad story.

Tutankhamen was succeeded by another noble of Akhnaton's court, Eye, who had married the nurse of Akhnaton, and who maintained the dynasty for a brief period until at length shortly after 1350 it was swept

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away. Thus through the unwarlike qualities of Akhnaton and the weaknesses of his successors, the prestige of the old Theban family dominant for 250 years, who had cast out the Shepherd Kings and built the greatest Empire the world had ever known, was totally eclipsed. Horemheb, the restorer, who now gained the throne, introduced a new epoch and prepared the way for the achievements of the Rameses rulers of the nineteenth dynasty.

The story of the discovery of Tutankhamen's tomb is too fresh in the memory of all to require a recital. His resurrection after 3,400 years, however, has given him an immortality of which he little dreamed, when, after the manner of his fathers, he prepared his tomb for the long journey into the Unknown. For three months the world has been following with absorbing interest the daily newspaper accounts, telling of the most remarkable, though not the most important, discovery in the history of Egyptology, describing the progress of the excavations from day to day, the finding of the precious objects in the ante-chamber, and above all, the view of the royal sarcophagus in the sepulchral chamber that doubtless contains the mummy of Tutankhamen.

The great disappointment, thus far, of the Tutankhamen discoveries, is that no "documents" have been found. Unfortunately what were at first taken for papyri proved to be, upon examination, rolls of linen, apparently loin-cloths. How fortunate it would be, if the sarcophagus or the burial chamber, when fully examined, should reveal not merely another example of the "Book of the Dead," but rather letters, journals or archives of some sort that would supplement the meagre knowledge we now possess, and throw light

upon the critical era in which King Tutankhamen lived! The prospect, however, that any such record will be discovered is very faint and though our knowledge of the art of the period will be greatly advanced, Tutankhamen himself will continue to be a man of mystery.

And now, at last, after removing the objects from the ante-chamber, the royal sarcophagus enclosure in the Valley of the Kings' Tombs, has been closed. A strong wooden barrier has been put at the entrance of the tomb, and over this 1700 tons of rock, sand and rubble have been heaped as a barrier against hostile designs. The only outward and visible indication of the position of the tomb is the stone wall forming the parapet, and the kiosk that served as a temporary office, now located on top of the rubble.

The tomb will remain covered up until autumn, if not longer, when it is hoped the archaeologists may find it possible to examine the sarcophagus and the mass of objects still reposing in the sepulchral chamber, also the annex to the ante-chamber, into which only a glimpse has been taken, and the so-called treasure chamber, the door of which has been found in one of the walls of the chamber containing the sarcophagus. The interval will give time to appraise the many rare and costly objects removed from the ante-chamber, and to determine the final disposition of the precious contents of the tomb.

So with this brief "Story of Tutankhamen," we shall await further knowledge of the results of the study of the finds already removed, and the reopening of the tomb in the fall, when we shall give our readers another Egyptian number with articles and illustrations.

Octagon House, Washington, D. C.

CURRENT NOTES AND COMMENTS

Excavations in Egypt

The daily newspapers of the world have given so many columns of space to the remarkable discovery of the tomb of Tutankhamen at Luxor that it remains for the monthly magazines merely to sum up the results and to wait until the scholars who are at work on the finds have had time to complete their studies and can give definite descriptions of the various objects found and of their significance. ART AND ARCHAEOLOGY is fortunate in having as its consulting editor in the Egyptian field Professor James H. Breasted of the University of Chicago, who has been assisting Lord Carnarvon and Mr. Carter in their investigation of the tomb. Hence we are planning a special Egyptian number to be issued as soon as the work of the specialists are sufficiently far advanced and authority is given for adequate publication. In the meantime we are preparing our readers by publishing in this issue articles on "The Magic Art of Egypt" and "Ancient Costume and Modern Fashion" and a brief study of "The Story of Tutankhamen," telling what was known of this Pharaoh prior to the recent discoveries.

Bare Ancient Temple in Ur of Chaldeans

Brick walls believed to have been erected 36 centuries before the Christian era have been discovered among the ruins recently unearthed at Ur, the Chaldean city, according to a Bagdad dispatch to the London *Times*.

The correspondent quotes C. L. Wooley, leader of the archaeological expedition, as saying that the ruins comprise the temple of the moon god and his consort, part of which were brought to light in 1918. The discoveries in that year, however, uncovered the bachelor quarters of the god, while the ruins now found are believed to have been his harem. A fragment of a stone vase has been dug out, upon which is a representation of the moon and his goddess receiving the adoration of worshippers. The carving is believed to have been done 2,000 years before Christ.

The excavators found in the inner room of the temple jewelry of the period of Nebuchadnezzar, who rebuilt the shrine in the sixth century B. C., carefully preserving the original plan. Many alabaster vases and inscribed door sockets have been found. Ur is the seat of a very ancient and extensive culture of the Sumerians, who preceded the Semites in the Valley of the Euphrates. The ancient Sumerian civilization was superseded by the Semites in 2,500 B. C., and Ur fell into ruins. The present expedition is being conducted jointly by the University of Pennsylvania and the British Museum.

Russians Uncover Buried Mongol City

The Council of Soviet Ministers at Moscow has just voted funds for a three years' trip of the Russian explorer Koslof, to complete his researches in the ancient capital of Mongolian civilization, Kharakhoto, which has been for more than 1,000 years in the Central Asian Desert.

According to Koslof, under the sands lies a mighty city whose civilization far outstrips that of Pompeii or Herculaneum. Koslof brought back 2,500 books in seven languages, including Persian, Sanskrit, Arabic, and Mongolian. He found coins of gold, silver and copper; pictures in canvas and silk whose colors and lines, thanks to the dry sand, are as fresh and distinct as when they left the artist's hand; tapestries, frescoes and a mass of ceramics. All these objects are to be assembled in a special Kharakhoto Museum in Petrograd.

Art Gallery Opened in Grand Central Station, New York

The newest of New York's many art galleries was opened March 21 on the sixth, or dome, floor of the Grand Central Station, carrying to fulfilment the plan of the Painters' and Sculptors' Association of helping the sale of American art by affording an opportunity for the painter and sculptor to market their works.

The gallery occupies 1,400 square feet of the dome and is divided into eight rooms, so well lighted from above that the exhibits were seen to the greatest advantage. The color scheme of the gallery is soft gray and green with touches of gold. The central room is particularly attractive and cozy, with a fountain in the centre and more than one hundred sculptures, large and small, grouped together in effective arrangement. The walls were hung with tapestries, and the abundance of ferns and palms gave the effect of a garden.

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This gallery is financed by a group of 100 business men and women, who expect, by taking care of the overhead charges, that the artists themselves will be able to dispose of their works at a lower figure than when the high cost of rents and expensive merchandising must be considered in the sale price. The backers of this scheme have financed it for a term of years and hope in this way to promote the sale of American Art without any financial profit for themselves.

Among the painters whose works were exhibited were John Singer Sargent, Edwin H. Blashfield, Robert W. Chanler, John Sloan, E. C. Friescke, Cecelia Beaux, Joseph Pennell, Rockwell Kent, Charles W. Hawthorne, Paul Dougherty, Frederick J. Waugh, Ben Foster, Van Dearing Perrine, Gardner Symons, Daniel Garber, and Cullen Yates. Some of the sculptors exhibiting are: Daniel Chester French, Anna Vaughn Hyatt, Malvina Hoffman, Frederick A. MacMonnies, Lorado Taft, Bessie Potter Vonnoh, Mrs. Harry Payne Whitney, Janet Scudder, Victore Salvatore, Harriet W. Frishmuth, and Mahonri Young.—*N. Y. Evening Post*.

American School in France of Prehistoric Studies

The preliminary report of the field work of the American School in France of Prehistoric Studies for the season of 1922 has just appeared, and indicates how effectively this school is making for itself a place beside the American schools in Athens, Rome and Jerusalem. Six students completed the summer's work, which consisted in excavations at the station of La Quina and in attendance at lectures by Dr. Henri Martin, Lecturer on Palaeontology, and by the Director, Dr. Charles Peabody, on Prehistoric Archaeology. The excavations yielded numerous specimens, which were predominantly Mousterian, but also many Acheulian and Aurignacian objects were found. Excursions were made to Les Eyzies, and Teyjat, and also to the caves of Gargas, Mas d'Azil, Tuc d'Audubert and Trois Frères in the Pyrenaean region.

American Academy in Rome

The School of Classical Studies will conduct a summer session July 9–August 18, 1923.

The work will be under the charge of Professor Grant Showerman, University of Wisconsin, who is the present Annual Professor in the School, and who has resided in Rome for five years. The course will consist of three lectures a week on the history of the City of Rome from its origin to the present time. The work will be of a grade to entitle it to credit at American Universities.

For further details regarding the work, address the American Academy in Rome, Summer Session, Rome 29, Italy.

The Bureau of University Travel

In addition to the tours of the *European Summer School* described in previous issues of ART AND ARCHAEOLOGY, the Bureau of University Travel is offering two delightful fall tours, one to Cathedral France and Spain, the other a combination of Cathedral France and Egypt in the season of the high Nile. The Bureau is also planning two tours Round the World, one east-bound and the other westbound. The former starts at the conclusion of the fall tours; the latter will sail from San Francisco on August 7, 1923. We commend these tours to our readers.

The Pan American Evening of the Archaeological Society of Washington

The Archaeological Society held March 19, 1923, a Pan American Evening in the Hall of the Republics of the Pan American Union, with Mrs. W. J. Boardman and Mrs. B. H. Warder as hostesses. Hon. Robert Lansing, President of the Society, presided and the Brazilian Ambassador, Hon. A. C. de Alencar, made an address as representative of the Latin American countries. Professor Marshall H. Saville of the Museum of the American Indian, Heye Foundation, gave an illustrated lecture on "The Ruined Cities of Yucatan," and Major George Oakley Totten, Jr., exhibited his model of the Chichen-Itza Jaguar Temple and Ball Court. Professor Saville and Dr. John C. Merriam told of their recent visit to Mexico in connection with the special tour under the auspices of the Archaeological Institution of Yucatan, and a suggestion that a similar tour, including also the Pueblo region of the Southwest, under the auspices of the Archaeological Society of Washington, be undertaken in the near future met with a favorable reception. Members or readers of ART AND ARCHAEOLOGY who would like to join the party will kindly write the Director and Editor, ART AND ARCHAEOLOGY, The Octagon, Washington, D. C.

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Zolnay War Memorial Group



"I gave my best to make a better world."

Mr. George Julian Zolnay, the sculptor, late President of the Arts Club of Washington, has been spending the winter in Rome, where he opened a studio in the Patrizi Palace, 54 Via Margutta. Among other works, he has completed the model of a War Memorial to be erected in Nashville, Tenn., under the auspices of the Kiwanis Club. This masterful work, which is to be cast in bronze in Rome, symbolizes the sacrifice not only of the American soldier but also the equally heroic sacrifice of the American mothers, who dedicated their sons to the defense of the liberty of the world. The conception of this group is based upon the motto which will be inscribed on the basis of the monument: "I gave my best to make a better world," a conception which perfectly expresses the mental attitude of the American people toward their participation in the World War. One of Mr. Zolnay's

most important works, the reconstruction of the sculptures of the Nashville Parthenon, was fully described in *ART AND ARCHAEOLOGY*, August, 1921. Honors have been heaped upon him by the artists of Rome and he has added greatly to the prestige of American sculpture in European countries.

The College Art Association of America

The College Art Association of America holds its twelfth Annual Meeting in the Boston Museum of Fine Arts and the Fogg Art Museum, Harvard University, April 6, 7, 1923. An interesting program is announced of papers and of visits to the collections of Mrs. John L. Gardner, Mr. Desmond Fitzgerald and the Fogg Art Museum.

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TWO flaring-lipped pear-shaped Vases, Tzu Chou Ware, of hard buff pottery, with rich creamy slip, over which is transparent colourless glaze. Lotuses and leaves outlined and tipped in iron red, decorate wide band of green enamel, partly iridescent. Down pointing lotus petals at neck, outlined with red on olive yellow ground, hold scrolled panels of red and green. Smaller bands of red and green. Glaze and slip end short of foot.



Height, 7 1/2"; diameter, 3 1/2"

Tzu Chou Ware
Sung Dynasty
960-1279 A. D.



Height, 7 1/16"; diameter, 3 3/8"

BOOK CRITIQUES

The Significance of the Fine Arts. Published under the direction of the Committee on Education of the American Institute of Architects. Marshall Jones Company, Boston, Mass.

The Committee on Education of the American Institute of Architects and the Committee on Architecture and Art of the Association of American Colleges, have cooperated to produce a book of nearly 500 pages on The Significance of the Fine Arts. To Mr. C. Howard Walker has been assigned the topic of Classical Architecture; Mr. Ralph Adams Cram writes of the Architecture of the Middle Ages; Mr. H. Van Buren Magonigle treats of The Renaissance, and Paul P. Cret discusses Modern Architecture.

The second part, devoted to the allied arts, begins with an article on Sculpture, by Lorado Taft, one on Painting by Bryson Burroughs; then there are Landscape Design by Frederick Law Olmsted; City Planning by Edward H. Bennett; The Industrial Arts by Huger Elliott; Music by Thomas Whitney Surette. The Prologue is by George C. Nimmons, and the Epilogue by Mr. Walker.

All of these gentlemen are eminent practitioners of the various arts with which their names are associated. It is inevitable that where so much is included within the space of one volume that there would be regrettable omissions and condensations at times. This is apparent both in text and in pictures of American Art of today. American Sculpture is compressed in a paragraph of six lines, and two names—Saint Gaudens and Daniel Chester French. The religious sentimentalists will find much encouragement in the article on the Architecture of the Middle Ages and will not be at all deterred from their quest of the Gothic by the treatment of the Architecture of The Renaissance. The most satisfactory chapter is Mr. Olmsted's brief exposition on Landscape Design, which is clear, straightforward and helpful to the young man.

The purpose of the Institute in organizing such an array of articles relating to their profession is highly to be commended. Nor can too much praise be given the publishers for the excellence of the letter-press, the high quality of the reproductions, and the handsome appearance of so comprehensive a volume. It is quite up to the standard of the Marshall Jones Company, which has produced so many valuable works for both scholar and layman.

CHARLES MOORE.

Raphael, by Felix Lavery. New York: Frederick A. Stokes Company. 1922. \$4.00.

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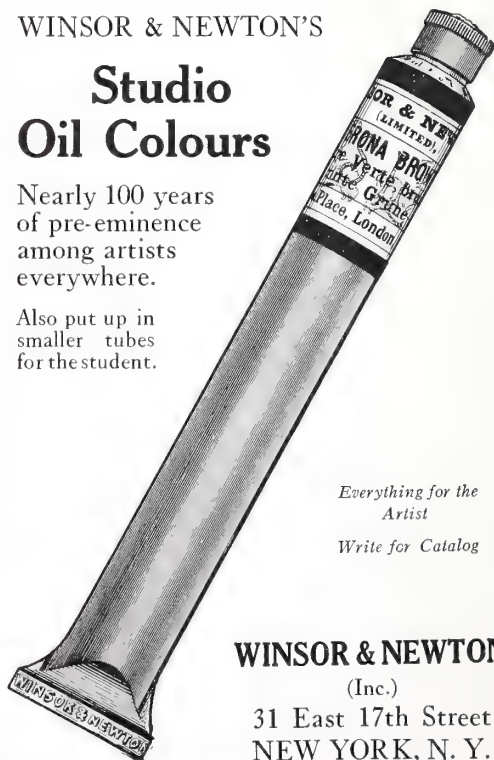
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- Gardening as a Fine Art, by Flora Townsend Little, Chairman of Art Division.
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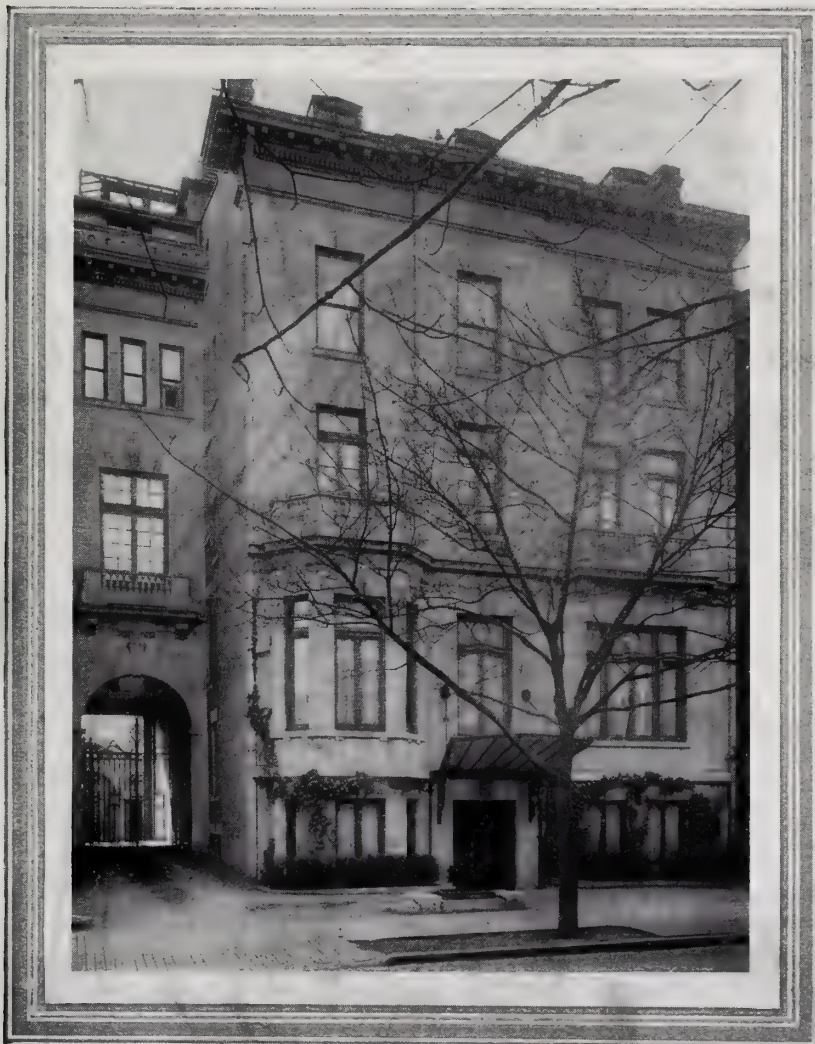
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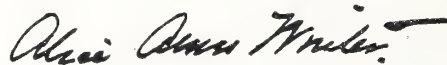
FOREWORD

By the PRESIDENT OF THE GENERAL FEDERATION, MRS. WINTER

The General Federation of Women's Clubs regards this number of ART AND ARCHAEOLOGY as a symbol of something more lasting and significant than a single issue of a magazine, for we club women, who began our organized work as "cultural" organizations, have never ceased to believe that all the several civic and sociological and educational and welfare activities in which we have later been engaged are after all mere feeders to the higher life, the substructure for a life of the spirit for which all the physical well-being exists. In the turmoil of the present uncomfortable and changing world, it becomes more and more necessary that we "catch glimpses that shall make us less forlorn," that we realize that every age distils out of itself a fine essence that is its concentrated life and its deepest experience, and that it calls that essence Art. This is not a thing remote from daily affairs or from the commonest of us, but the very being of our inner being, the one thing we can not afford to lose our grip on, no matter what other things we cast into the discard. And linked in close connection with it is the similar distillation of the ages past.

We hope never to forget that while we work for public health and for citizenship training and for education, our permanent contribution to the progress of our race will be largely dependent on the music and art and literature in which we have left our real selves expressed, and we hope to keep alive in our own many-sided organization the constant consciousness of the deeper forces and the deeper springs of emotion that compensate us for the outer inadequacies and failures.

In close alliance with such activities as those represented by ART AND ARCHAEOLOGY, we are, as it were, reaching out friendly hands, to show our permanent belief in, and our willingness to stand four-square with, the group that is keeping America to her better self, and lining her up with the great of the past and the great that is to be.



*President, General Federation
of Women's Clubs.*

Minneapolis, April 23, 1923.

ART AND ARCHAEOLOGY

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"HURDY GURDY BOY," by William Morris Hunt. Museum of Fine Arts, Boston.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XV

MAY, 1923

NUMBER 5

AMERICAN PAINTERS—I: WILLIAM MORRIS HUNT

WHO HAVE ESPECIALLY INFLUENCED AMERICAN ART

By ROSE V. S. BERRY

Chairman, Department of Fine Arts, General Federation of Women's Clubs

FOR ten years the Art Division of the General Federation of Women's Clubs has devoted much effort, many programmes, together with slides and lectures, to the earnest and thorough study of American painting. It was the art lovers in the women's clubs who discovered that art was in no way associated with America when it was uttered, but came arrayed in a French, Italian, Spanish, or English setting if it were painting under discussion, or a Greek or a French setting if it were sculpture. A very large portion of Americans are much better informed upon the artistic achievement of Europe than that of America. It has been—incredible as it may seem—a revelation to carry the story of American painting and painters into regions where they were unknown. In the last three years the art lectures and slides of the General Federation have been in

almost every state in the Union, and in some of the Provinces of Canada.

The next step in the study of the subject as it will be assigned to the clubs and art sections, will be to unite more closely American production and leadership with its European influence, varying as it does as to country and character. With this in mind and beginning with 1850, the outstanding American painters whose leadership was marked, and who exerted an influence widely felt, will be the men presented for study. This will do two things: Make it possible to place emphasis on the gift of such painters to their country's artistic development, and connect, very definitely, America's story of painting with the history of Modern Painting.

In the search for a beginning much of the past is immediately involved. At no time is this more evident than when

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one seeks to establish and account for definite phases in the character of a man whose whole life has been a development resulting in an unfolding, and an ever increasing out-pouring of himself, his visions, his ideals and his aspirations. So, very often in the backward search the first pause comes in the consideration of the man's immediate forebears. This is certainly true in the contemplation of William Morris Hunt. His father was Judge Jonathan Hunt, a Dartmouth graduate, Congressman, many years from Vermont, who died in Washington, D. C., and whose funeral oration was delivered by Daniel Webster. Judge Hunt was survived by his wife, four sons and one daughter. In this instance, the mother was "a woman of remarkable ability and force of character, beautiful, blessed with fine sensibilities, and a determination to know"—the desire to paint having been one of the sacrifices she had been forced to make to paternal authority. But a love of the beautiful had been and remained a potent factor in her consciousness. Determined that her children should have the best advantages she made every effort to bring exceptional training their way. In these days of specialists, with a narrowed, specific training, it is interesting to see how devotedly the artistic son had always loved several forms of self-expression. In his earliest childhood he had hacked and cut out little wooden figures; he was fond of sewing,—anything with color to shape into form; while he loved music passionately and always worked with it. Later, his school and college routines were achieved as a light task or duty; but the joy of living was increased manifold by the keen appreciation he had of the beauty that surrounded him, and the instinctive desire to translate what

he felt into an art that could become an intimate part of his existence. So, when in the course of his studies his health failed and his lungs became involved, the mother decided upon southern Europe for all of them. The winter of 1843 found them in France and Rome, where Hunt worked at sculpturing, modeling with H. K. Brown. Instantly one's mind turns to Hawthorne's "Italian Note Book," his "Marble Faun," and the first fascinating glimpses of the American sculptor group studying in Rome. It was an interesting company, including among others Greenough, Powers, Brown, Palmer, Ball, and W. W. Story. Rome was too much for the sensitive, responsive nature of Hunt. Feeling too keenly this depression, he left it for Paris where he continued his study with Antoine Louis Barye.

Certain dominant traits very early in the activity of the student foretell the trend of the man's inclination. The nature of the student's interest foretells his acquirements as a professional. The selection made and retained as the fundamentals underlying the man's achievement, is the basis upon which to estimate his excellence. In watching the sources from which Hunt received his inspiration, in seeing his refusal of certain courses of study and his delight in others which he seemed to find only after having sought diligently, one soon discovers that it is the man who is the venturer, the investigator, the iconoclast,—the breaker of tradition, that holds Hunt's interest. Barye was one of the great men in the artistic world,—though he was far from being recognized as great at that time. Barye completely changed the story of modern sculpture. The subjects acceptable to the art world and held sacred by tradition in the days of Barye were those



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"PINE WOODS, MAGNOLIA, MASS.," by William Morris Hunt. Museum of Fine Arts, Boston.

of the time of the crusades: the horse, the lion, the lamb, the stag, the centaur, the unicorn, the griffin, and little else. But Barye modeled the animals that interested him, in any way that interested him. He gave to the subject-matter of modern sculpture: the bear and its drollery, the panther, the snake, the wild hog, the tiger, the alligator, and more in the way of ferocious combats than have ever come by way of one man. With all this, he was not able to hold Hunt when once he heard of the fame of Dusseldorf.

The glamour surrounding Dusseldorf was composed of several closely allied factors. It was a small capital with the more intimate culture of a small city. Ten years before, Mendelssohn had started there the four- and five-day Musical Festivals which were so large a factor in the revival of Bach. Lessing, Sohn, Leutze, Schroedter, Schadow,

Schirmer, followed later by Vautier, Knaus and others, had made the Art Academy famous. Here again Hunt quickly rebelled at the hard and fast regime of the instruction. He had planned to enter the painting class here, but the feeling that initiative was crushed, and that rules were applied regardless of personality, together with what appeared a pending stagnation, soon drove the young American back to Paris, where he intended continuing his study of sculpture with Pradier. While waiting for this studio to open he discovered the work of Couture, a painter of skill and ability, who not only did fascinating work, but who had painted so carefully and with such concentration that he knew how he secured his effects, and could tell his pupils how it was done. Completely aroused by the new master, Hunt worked under a charm of energy and

ART AND ARCHAEOLOGY

enthusiasm. Even though taken to task for unsatisfactory drawing, which was a surprise to the American, nothing daunted, he worked on with marked progress, until he was the best of the students. Helen M. Knowlton, in her work upon William Morris Hunt, describes very clearly the manner in which Couture achieved his unusual results. "The method was to make, first, a careful, and if possible, a stylish, elegant drawing in outline of the subject, adding a few simple 'values' or shades with a wash of thin color, leaving that to dry over night. Next day, by a formula,—to be found in Couture's 'Method of Painting'—another thin wash was used in portions, and, with a long-haired 'whipping brush' the color was laid on in its exact place, the darks where they belonged, and the right depth of tone; the lights thickly, and with startling brilliancy. Not one stroke could be retouched, or mud would ensue. The middle tones required the utmost nerve, feeling, and decision. This method of painting attracted artists and students from all parts of the world. It was a sublime reaction from the dry-as-dust German painting then in vogue, and from the so-called classic painting of France." Again Hunt had found the innovator, not by reputation or report, but by having seen one of his paintings in an art store, demonstrating that he had keen critical powers and was quickly convinced of a new quality that was worth knowing. Alive to other influences and in constant search of the best to help him find himself and a way to express his art, Hunt, while working with Couture, found Millet. He never abandoned sculpture, and his knowledge of it must have been helpful in the study of painting. There was no time that Hunt was not making the

most of his opportunity. He cultivated the acquaintance of the well-known, active, and prominent modern men and sought the message of the old masters on all occasions. During the years from 1847–51 he was doing his best work, and traveled extensively. He went into Holland and copied Dutch masterpieces, among them, "The Night Watch." He traveled into France, and covered Italy thoroughly, and it is not difficult to imagine what Greece meant to him, when his love of sculpture is considered. Before his journey eastward was ended he had gone as far as Constantinople. In the copying which Hunt did in Holland, he discovered that the brilliant work of Couture failed to compare with the old Dutch Masters. In reproducing them, Hunt had to buy new colors, and work with a different palette. Respectful and full of gratitude toward Couture as the young American was and remained, he nevertheless decided that his progress could be best secured by a change. Having for several years been associated with Millet, and having convinced himself that Millet was on the great highway of investigation, with the courage to follow the trend of his convictions after forging into the untried way of the learned inquirer, Hunt moved to Barbizon, determined to give himself entirely over to painting. This relationship was the beginning of a richer existence for Hunt, and made of him a fuller man. He had carried such an exuberance of happiness into his work, along with his energetic enthusiasm, and his joy in his surroundings, that he must have been almost pagan in spirit. For Hunt, under such circumstances, Millet was an excellent foil. Hunt was impressionable, eager to learn, quick to comprehend and apply, appreciative, thoughtful, and sympathetic. With such



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"THE FLIGHT OF NIGHT," by William Morris Hunt. Pennsylvania Academy of the Fine Arts.

qualities for a thorough understanding, they walked together, talked, sought, and painted together. Up to this time, Hunt, by way of drawing, painting, modeling, music, delightful association, an insatiable desire to know and to see, to do, and to penetrate further into the mysteries of his art, had retained an open mind. Now, for the third time, he came into close contact with a man who had courage, who departed from the academic and the traditional for his way, entirely untraveled; save for the great fundamentals which form the basis of all lasting production—Millet's art was the seriously revered essence of his life, which was again the concentrated essence of six-hundred years of peasant parent-hood. Hunt witnessed the grim determination of the unwavering peasant artist as he forced his homely,—but to him,—holy, subject-matter upon the French public, who,

true to established standards, refused to see or yield to the power of his pictures. The Millet message went home to Hunt. He said: "When I came to know Millet, I took broader views of humanity, of the world, of life." In looking back upon the Paris experience, Hunt often grouped Millet and Barye,—to whom he always was grateful—as men who were tremendously important. T. H. Bartlett states that: "Hunt believed Millet and Barye to be not only the greatest men of their time, but artists who were contributing to their day and to the coming generations individual and lasting works of art."

From this brief sketch of Hunt's study and personality, one sees that when he returned to America in 1855 he had had extraordinary experiences; he was prepared for leadership in many ways; his view-point had been estab-

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lished only after years of travel, study, association with the greatest of his day, and after years in which to adapt it.

Doubtless no painter had returned to America with such a background. Certainly, no one had returned with such enthusiasm and love of the subject, and with such a delightful way of arousing interest for it in all with whom he came in contact. Hunt must have been positively dynamic, in the true modern sense of the term. His pictures aroused interest, but his attitude toward the French painters, their art, and especially that of Millet, called forth strong opposition and lengthy discussion with much questioning. It is greatly to his credit to note the men,—the old masters, whom he held up to his pupils and to recall the modern men whom he found, and to see that they hold the same place today that they did when Hunt was so strongly for them. He was in no way mistaken in their merit or their place in the art world.

Among the masters whom he constantly recommended his students to study and familiarize themselves with were the following:

"Copy Albert Dürer, Mantegna, and Holbein for accuracy and form. Then draw them from memory, and thus make them a part of yourself."

"Work with exactness as Holbein did."

"When I look at nature I think of Millet, Corot, Delacroix, and sometimes of Daubigny."

"Veronese will always be known as a great painter. Until there is a greater than he, we must believe in him. So with Michael Angelo. You may say he distorted the muscles, that he exaggerated certain parts at the expense of others. He, like Veronese, never made a touch that he didn't need! You must

see his pictures in the place for which they were painted."

"Go to Europe and stay five years . . . and you'll prefer Mantegna to Ribera! You'll begin with Murillo, and end with Velasquez. He painted, and painted, and painted, and nobody cared until he was a painter at Madrid."

"They worked in the way they were shown—Raphael after Perugino, Van Dyke after Rubens."

"For years, Millet painted beautiful things, and nobody would look at them. Now he is one of Europe's great ones."

"One hundred years from now, Turner will be counted among the greatest painters who ever lived."

All of these observations could have been made yesterday, they are so pertinent of today. Hunt uttered them fifty years ago only to have his prophecy verified by the passing years.

The personal charm of Hunt was great. He was the soul of generosity, considerate of the student, and exceedingly thoughtful and hospitable to the young American painters who returned to this country after their study in Europe. He introduced them, helped them with exhibitions, gave liberal praise where praise was due, and they frequently found in him their first patron. Thomas Robinson, J. Foxcroft Cole, A. H. Bicknell, Elihu Vedder, and Frank Duveneck, were among some of the young Americans whose road Hunt made easier. At the same time he was inducing the wealthy art lovers of Boston to purchase paintings by Corot, Millet, Diaz, and others of the Barbizon painters, and the American appreciation of Barye is also directly due to him. (The greatest Barye collection in the world, one-hundred and nine pieces, is that of the Corcoran Gallery in Washington, D. C.)

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Miss Knowlton, in her "Life of Hunt," alludes to his Boston home on Beacon Street as bearing evidence of his taste and liberality, while the large studio on Summer Street was fitted up to give brilliant affairs. Many evenings were devoted to pageants, tableaux, and plays, in which Hunt took part with no ordinary talent, for he was especially gifted in mimicry, which ranged from comedy to tragedy. Beside these occasions devoted to other forms of artistic expression there came the musical events, when Hunt brought out his treasured Amati and played. The last five years has seen a sweeping movement, East, West, North, and South, in the United States, to correlate the three arts. Hunt did it as a result of his love of music, literature, and art, sixty years ago.

With Hunt as a painter this sketch cannot deal. Much has been said of his canvases by art historians. So much must be said, however, too few appreciate his worth outside the American painters, and one must seek his work, so little of it is available to the public. The fact that much of it is privately owned, and that two devastating fires destroyed the great bulk of it, precludes its ever being easy to know. Hunt said, "One test of art-criticism is that it should be valuable anywhere in the world," *and at any time*, he might have added, "It is true of painting too". It is true of the masters whose work he admired; it is true of the best of his own.

Among other unique contributions which Hunt made to the city of Boston, and later to the art world,—invaluable to art students—were his "Talks on Art." These were enjoyed by many and come down to the reader of today through Miss Helen M. Knowlton, who assembled them as they had been

"jotted down by his pupils upon backs of canvases and scraps of drawing paper, fragmentary and incomplete." They seem to have been the very essence of the man; they are pithy, full of vivacity, inspiring, often epigrammatic and scintillating.

"Facts are not poetry." (Dare this be referred to Miss Lowell?)

"Don't look too hard except for something agreeable. We can find all the disagreeable things in the world between our own hats and boots."

"The picture is what cannot be described in any other way than in painting. Literature cannot take the place of art."

"Elaboration is not beauty, and sand-paper has never finished a piece of bad work."

"You can develop a child's faculties by drawing better than by books; and no other study will so quicken his perceptions."

"You want a picture to seize you as forcibly as if a man had seized you by the shoulder! It should impress you like reality! Velasquez and Tintoretto could do this like no one else,—not even Titian."

"Our whole life is given to looking at little things. We refuse to see broadly, to grasp a whole."

"There are more people studying Greek art than there are people studying Greek literature."

"Art is all that remains of man."

"Memory is a mighty simple little thing and is improved by adding *one* little thing, not shovels-full. Could you fill a pail at Niagara? No, it must be filled by drops!"

"When everybody is original, then life will be worth living for. A few people half dare to express themselves, and how interesting they are."

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"Nothing remains of a nation but its poetry, painting, sculpture, and architecture."

"Painting is only an adjunct. A drawing is often better than a painting. A truth which some critics never will find out."

"If the truth isn't the fundamental part, there's no use in adding it as embroidery."

"If you want stuffing go to a pedant; but for development, listen to a bird! One of all joy makes a solitude. The other of solitude makes a song."

"Art teaches you the philosophy of

life, and if you can't learn it from art, you can't learn it at all. It shows you that there is no *perfection*. There is light, and there is shadow. Everything is in half-tint."

And finally, what Hunt said of other great painters could be said of him and them:

"Ah! These great men! Their life was one prayer! They did nothing but their work; cared only for what they were doing, and how little the world knows of them."

Berkeley, California.

HOW THE GENERAL FEDERATION VIEWS ART CONDITIONS

Recognizing that the United States as a nation has been negligent of opportunities; has more money and less art than any other country; has many towns and communities suffering for beauty; has two hundred and seventy thousand school-houses, one hundred and eighty-nine thousand of which are the hideous one-roomed buildings which shame the country; has in gardens, squares, and parks, places which may be improved; has spent literally billions upon its drives, boulevards, highways, and railways, and will spend many more; has permitted private property owners and private interests to utilize this costly area for billboard advertising; has scenic beauty ranging from intimate bits to awe-inspiring magnificence; has an appealing loveliness in the Berkshires and an ominous majesty in the Rockies; has persistently omitted from its plans of procedure a definite program of legislative requirements which would tend to rectify the neglect, regulate abuses, and obliterate mistakes; has supported nineteen thousand general magazines and only nine art magazines; has a press apparently indifferent to the fostering or encouraging of art; has a prohibitive internal revenue tax upon the sale of art-treasures on the American market; has a prohibitive import tax upon foreign art; has failed to see that the art of the old world comprises its greatest wealth and priceless treasures; has failed to provide for the creditable assembling of any American art collection; has failed to appreciate the American artist, his art, and his place in the life of the nation:

Therefore,—We should see to it that our Senators and Congressmen become more sympathetic with this condition of affairs which involves their respective localities and their nation. We would further propose that every possible step be taken to preserve and protect the beauty that remains to us; to retrieve what has been lost to us, and to provide for future acquisitions through artists, sculptors, architects, landscape-architects, Art Commissions, City Planning Commissions, craftsmen, beauty-lovers, teachers of art history, public schools, colleges, and women's clubs.

GARDENING AS A FINE ART

By FLORA TOWNSEND LITTLE

Chairman of Art Division, General Federation of Women's Clubs

GARDENING in its best expression may well rank as one of the fine arts. For it is possible "to garden finely" as Bacon put it, as well as to love a garden, to know flowers, and how to grow them. The fundamentals of good design which prevail in all the arts, applied to the garden, lift it from the merely practical to being a thing of beauty and a joy forever.

There is the great difference between gardening and all the other visual arts—that the garden-artist's result is in terms of life, and an ever changing quantity. His materials are flowers, shrubbery, trees, walks, hedges, lawns, terraces, pools, some or all of these things. His art is so to select and arrange these that the result is a beautiful picture, and a continuing picture, month after month, and on into years. "The gardener's palette is nature's, his canvas at least a season long," so it is truly a great art. Close to our hearts also, tied intimately to that centre of all that life holds dear, our homes.

Love of flowers and use of them for added beauty in surroundings, go farther back than history. Egyptian tomb records tell of elaborate fruit, vegetable, and flower gardens of noblemen living 4000 B. C. Phoenicians, Babylonians, Greeks and Romans are known to have developed gardening as an art. Centuries later, with the Renaissance, the Italians rediscovered the classic garden. Some of the greatest artists of the time helped to carry gardencraft to the very highest point of excellence. They were Titans in art, all-round masters, men like Michael

Angelo, sculptor, painter, architect, craftsman and landscape architect, all in one, artist in all his thinking, visioning art as the glory and crown of life's every need.

They understood the importance of adapting the garden to the lines of the house, and to a variety of uses. Their inventiveness combined in rich beauty, lovely fountains, long vistas, cascades falling over terraces, shaded arbors, seats, open lawn spaces, sundials and other elements. But their great discovery was the beauty of the distant landscape, and by blending this into the garden picture, the garden grew in dignity, and house and garden became part of nature's own great picture.

The Villa d'Este, Villa Laute, the Frascati estates, and others, are masterpieces, the designs of which on paper show an exact balance and intricacy of line, with formal lines becoming less formal as more distant from the house. Their charms today are somewhat those of age, the lovely Italian sky and landscape, the rich dark evergreens, as well as the glamor of romantic history.

The French perfected landscape art at Versailles in the days of Louis XIV. Great fountains, tree shaded walks, ponds, seats, statuary, box-bordered masses of flowers, these are some of the features of the royal pleasure parks and formal gardens of the nobility, created by the great French designers of the 17th and 18th centuries.

The Renaissance influence produced many glorious formal gardens upon old English estates, with tree lined avenues, great hedges, and box-edged parterres. But a period of extravagance arrived,

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Photo by W. S. Little.

Restored Roman Garden, Pompeii.

and in the 18th century Addison, Pope, and Walpole, by their ridicule of the artificiality of the curiously clipped trees and hedges, the fantastic statuary, and the unvarying straight lines, caused a radical change. Many fine old gardens were done over in the "naturalistic" manner, which has gradually become the dominant garden style in England. The two points of view may be compared in Robinson's "English Flower Garden," which makes the formal garden seem absurd, and in Blomfield's "Formal Garden." The latter accuses the landscape gardener of ignoring the house and treating the garden solely as a part of nature.

The Colonial gardens of our country were our ancestors' version of the formal gardens of Europe as worked out in France, England and Holland during our Colonial period. Examples are Mt. Vernon, at Hampton, Md.,

Preston, S. C., Magnolia-on-Ashford, several about New York, etc. They are adapted to a flat country, often without wall or terrace, those about New York are sunken gardens, and most of them used flowers instead of trimmed trees as decorative features.

The Pilgrim mothers bringing with them flower seeds and precious slips that should remind them of the homeland gardens, found here many resemblances to garden favorites among the wild flowers. Our native flora has made many additions to old world gardens. We read that our mountain laurel was cultivated in Europe a century before it was grown in gardens here. Today our native ferns, hardy plants, and shrubs are much used. Formerly, when our great flower gardens, the "show places," were entirely composed of tender budding plants the outlay of labor and care was often wasted on extravagant designs. The present use of perennials makes the garden increase in beauty from year to year. For the large section of our country which lies for months in the grip of winter, the present use of evergreen planting insures some beauty at all seasons. Shrubs are planted for the color of berries or of foliage in the fall, and color of branches in winter.

The problem in its entirety involves the landscape setting of the whole place, and in its civic aspect, the entire neighborhood. Recognition of natural features, and of the character of surroundings, following lines of the place and its walks and drives with planting, softening the angle where house meets ground, these are essential to the landscape gardening in good taste. To which must be added the garden proper, in direct connection with some important axis of the house, and the special gardens which taste and location sug-

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gest, rock-garden, water-garden, rose-garden, or wild-garden, arbors, pools, etc., and also the utilitarian features of fruit and vegetable gardens and orchard, if such there be.

There are two opposing ideas as to the treatment of the place as a unit in the community. The *open* planting, which is democratic, a product of the New World,—and the *enclosure* within separating wall or fence or hedge, which recalls the ancient need for protection, and the mediaeval idea of privacy, each man's house his castle. Each has potent arguments, and choice must be made with due consideration for one's neighbors as well as for oneself. The prevalent choice in American towns is for the open planting and the privacy of a screened outdoor-room in the garden proper, or in some portion of it. There are also two points of view to be considered, the outlook from the house, and the approach to the place.

Shall we be formal or naturalistic in our planting? The determining features are the size, style, and situation of the house. Cottage and mansion should scarce be treated alike, nor mountain camp and suburban house. In places the entire problem is to preserve and to enhance natural beauties. On the farm utilitarian features necessarily outweigh (but should not eclipse) the decorative, while gardening in a city home may be reduced to window box and flower pot.

The strictly formal treatment with prominent architectural features on a large scale suits the palatial town residence of classic style, or the large country estate, directly about the mansion. Yet there is no kind of place to which a somewhat formal arrangement adds more, in apparent space and dignity, than to the small house and grounds.



Photo by W. S. Little.

Chateau Chenonceaux from Avenue.

The naturalistic planting seems better suited to the less formal lines of some of our domestic architecture. On balanced lines it fits our Georgian types well. It seems in accord with our national temperament, if we may be said to have one. Yet there seems room for both styles here.

A fusion of the two ideas is often successfully worked out by the naturalistic planting of shrubs and trees over the large areas of a place, and the more formal planting of the flower garden proper. This should be connected with the house by planting of a formal character, and should show a balanced arrangement (bilateral or radial) of walks and flower beds, with seats, or sun-dial, arches, or pergola, and should be framed with hedge or vine-draped wall. Such a garden some prefer to call semi-formal or "ordered," to distinguish it from the extremely formal



Photo by W. S. Little.

Formal Garden, Warwick Castle, England.

garden, which has more architectural features and has chiefly trimmed plants,

Examples of true formal gardens in the Italian style are not common here, the Hunnewell estate at Wellesley, Massachusetts, is one. Newer ones in somewhat more American spirit are at Princeton, N. J., Haverford, Pa., and Saratoga, N. Y. Numerous gardening magazines and those devoted to beauties of the home and of country living, are constantly picturing our successful gardens, large and small.

In New England thousands of dollars were wasted on some earlier estates in removing ledges and outcropping rocks, which today would be regarded as a distinct asset to the garden. There is a long list of plants which like to grow in rocky places, especially if somewhat sheltered, and another list if the rocky places have water falling over or near them. The rock-garden is an attractive addition to any place. Even deserted

quarries have been transformed into beautiful parks and country homes.

The water-garden, or the lower part of one's land, these open up another world of possibilities, the true aquatics, the bog-thriving, and the meadow plants. Naturalistic treatment of the water-garden requires softening of its shoreline by plants like irises, marsh marigolds, and water grasses. If the pool is part of a formal setting its edges may be made architectural by curbing or seats. Reflections in water double the beauties of a garden.

The rose-garden is a special form concerning which volumes are written. The queen of flowers is exacting in her care, as well as richly rewardful to her followers. Ten thousand enemies encompass her, yet their vanquishment makes her beauty shine above riches.

Bulb growing, within and without the house, is fascinating practice. How many sudden surprises we owe to the



Photo by W. S. Little.

"Naturalistic" Garden, Leamington, England.

spring-flowering hardy bulbs outdoors! Whether sown in the grass, or massed in flower beds to be succeeded by later flowering plants, or grown in window box and bulb-vase, they yield much satisfaction of color and line. Orient and occident bring their treasures, none of them fairer than the stately lilies.

A lovely garden can be made of wild plants, the hardy asters, wild azaleas, rose mallow, trilliums, and many other varieties. These may be grouped by themselves or with garden varieties happily enough. Transplanting is not usually difficult if there is study of season and growing habits. The wild garden may be a "friendship" garden, or one of "sentiment," plants gathered on mountain walks, the riverside or on the prairie, or from famous places, or distant places, poppies from the Roman Campagna, gentians from Swiss meadows, or slips from famous gardens.

The "old-fashioned" garden, suggesting Colonial days and including old-time favorites in flowering plants and "herbs" and plants with sweet smelling leaves,—the "gathering garden,"—the garden under glass, be it greenhouse or small sash,—these are more of the special garden forms, to which taste, situation, and means, may incline the garden enthusiast.

No summary of garden-art, however slight, should omit reference to that unique art practiced for centuries in ancient China, and in younger Japan. This is the most complicated art of gardening in the world, and is weighted with laws and conventions, and with poetic and religious symbolism to the least detail. Imitations of their gardens by westerners are usually failures in their eyes, because the outer shell and not the inner significance is kept. The Japanese love flowers with adoration approaching reverence, yet flowers are

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Courtesy of H. J. Kellaway

Detail of Modern Formal Garden, finely framed.

secondary in their gardens. Marvelous the patience and secret skill with which they produce their dwarfed trees. The picturesque forms of these, and the bridges, stepping stones, tea-houses, lanterns, give Japanese gardens beauty in winter as well as in summer.

Classified lists of plants for various situations, conditions, and for special gardens, may be had from many sources. The color classification in most grower's lists is inadequate, and there is need of more careful nomenclature of color. Miss Gertrude Jekyll's "Color in the Flower Garden" is one of the most valuable of her long series of helpful books. There are very many other admirable English books dealing with the garden beautiful. It is well to remember that these are written for English climate and conditions, however.

Of more recent American books, Blanchan's "American Flower Garden" contains extensive plant lists; Miss Shelton's "Seasons in a Flower Garden" is most definite and packed with value; Mrs. King's "Well Considered Garden" emphasizes color harmony the season through, and her "Little Garden" is extremely helpful, while Mrs. Sedge-

wick's "Garden Month by Month" is a record of success in color. Kellaway's "How to Lay Out Suburban Grounds" and Lowell's "American Garden" emphasize garden design. These are but a few of many, but all written less to entertain than to instruct the earnest fellow-craftsman.

Garden departments of women's clubs and garden clubs are growing in numbers. Membership is sometimes limited to actual participation in gardening, mere ownership of a garden not being enough evidence of genuine interest! More often anyone who wishes to join is welcome to share the work, whose object is to increase intelligent enthusiasm. Programs include study and discussion of practical questions of garden craft, demonstrations of processes, hearing papers and lectures upon phases of garden culture, and the art of gardening, visits to famous gardens, exchange of cuttings, and competitive exhibitions.

A very promising field of effort is the concerted work of a civic nature being done by these garden groups, by improvement associations and others. Contests for improved backyards, for



Courtesy of H. J. Kellaway.

Modern Formal Garden.



English Enclosed Garden, Grasmere.

Photo by W. S. Little.

improved small places, for better planned flower gardens, these are all stimulating and educational, especially if children are included among the entrants. If these contests are attended by suitable instruction, they may do much to overcome the haphazard planting too often seen on small places. Dayton, Ohio, and Northampton, Mass., are two of hundreds of places where this has been done.

The landscape gardening about our public buildings and in our parks should be an inspiration and an example. Too often it is far otherwise. Therefore this becomes a legitimate field of effort for energetic groups of lovers of good gardening. The approaches to the town, the station grounds, school grounds, memorial parks, etc., are favorite fields of service. Street-tree planting, the community Christmas-tree a *living* tree, not a hundred slaughtered, the planting of memorial

trees and avenues, these are other worthy achievements. The beautifying of streets with shrubbery and flowering plants, is a phase of civic gardening wherein the western are far ahead of eastern towns.

Any sketch of the art of gardening which failed to stress the importance of knowing basic facts of seeds, soils, sprays, of plants, places, and pests, would ignore that which is fundamental to good art, namely, sound construction. Before one can garden artistically one must be able to garden well.

Similarly it is both common sense and good art to start right in any artistic endeavor, and in this matter of gardening, emphasis may well be laid upon the value of expert advice. The landscape gardener and architect has a recognized profession with courses of training in most colleges and technical schools. For the large place such authority should advise, to avoid serious



Water Garden, Balboa Park, San Diego, California.

Photo by W. S. Little.

mistakes. But for the smaller places, especially those where owner is gardener-in-chief, there is no reason why all the pleasure of working out the happy result should be given over, provided said owner-gardener is willing to give adequate study and attention to the problems involved in achieving the garden beautiful.

The visual arts differ in the medium, not in the underlying elements, nor in the fundamental laws of beauty. The artist may work in paint or with plants, in plastic clay or hardened bricks, but his real problem is to choose and arrange colors, and lines, and forms, so that he produces the beautiful result in his chosen medium. And some of the laws of beauty which aid and guide his choice and selections are unity, balance, harmony, and their variants, however one may name them. And these must be, these are inviolable, yet are they capable of endless interpretation.

So the truly artistic garden will show a suitable and orderly plan, it will be simple, and of good proportions, with variety enough, yet also balance and harmony, in its colors and its lines and its forms. This is no easy task! Multiply it by the changes of week after week into the months of a season, and then more. Yet is it a task worthy of one's long endeavor, for a garden is both joy and care, love's labor won, an increasingly valuable possession.

Some of us who cannot draw or paint admirably, can garden, and so know in a measure the creative joy of the artist. We can put thought into the work, and can study the simple laws of design which apply in the making of the garden beautiful as much as in the painting of a glowing canvas, or in the building of a great dome. Thus may we become members of a great and growing craftsman-fellowship, those who delight to practice the very fine art of gardening.



EXAMPLES OF VARIOUS POTTERIES.

Grueby (2), Fulper (2), Paul Revere (1), Marblehead (2), Overbeck (1).

A SHORT SKETCH OF AMERICAN POTTERY

By FLORA TOWNSEND LITTLE

MOST ancient of handicrafts and one from which has been learned much that is known of early historic and of prehistoric man, pottery-making continues an essential craft and source of joy through its art to the present. Pottery has been made at man's need in all ages, by all races, in all climes, for its materials are of general distribution. China clay or kaolin is sometimes found, as in Devonshire, ready to use, more often it must be artificially prepared to contain ingredients in proper proportions. Basic clays of varying values are found in nearly all our states, some of fine quality in newer states being not yet used.

The potter's wheel, aiding the shaping of the moist clay by the hands, was invented before the dawn of history and continues today unchanged in principle though more powerful and complex. It remains an adjunct to the craftsman's skill. When the soft clay has been treated to remove impurities, it is "thrown" upon the wheel, shaped as it revolves, then thoroughly "drawn"

and smoothed over to insure no cracks when it is fired. Kilns are of the same general construction now as in remote antiquity, although modern heating methods produce more stable and more intense heat. Firing is always fraught with uncertainty. Disappointed hopes may alternate with joy, even with wondrous surprise.

Decorations, modelled, or incised, or painted on with "slip" (coloring matter and thinned clay) may go on before the piece is fired, while still "green." Glazing (dipping into liquid of different silicates) is done after the clay is once fired, or "biscuit," and is followed by second firing. Closely linked with chemical science, the craft has had many successes which have been jealously held secrets. There is therefore more than one "lost art" in its history.

Studio products have the artist standard, each piece an original. But an essential to the industry is a method of duplicating pieces for quantity production. The mould supplies this. Made from the original product of the



Girls at work decorating Paul Revere Pottery.

potter's design, into it is poured "slip" until it is full. This hardens next to the mould and when the crust is thick enough the thinner contents can be poured out, the shell dried, decorated, and fired.

Pottery is the name sometimes given broadly to all objects made of clay hardened by sun or other heat. More careful usage applies this term to opaque earthenware, glazed or unglazed. Transparent or translucent ware is called porcelain, of many degrees, "hard" to "soft." Tableware is usually some grade of porcelain or "china," but vases, bowls, tiles and such, are made in both pottery and porcelain.

In our country there are two big centres of pottery making, about Trenton, N. J., and the Ohio valley. Minor centres there are, and many studios and factories in other sections east to west. The list of potteries which have been successful at one time

or another spreads well over the country, following the order of settlement. A few of the outstanding dates in early development of the craft here are these. The first white ware was made in New Jersey in 1684, the first slip-decorated ware in Pennsylvania in 1760, the first white ware with underglaze decoration there in 1770, and the first hard porcelain in 1825 by Wm. E. Tucker. Potteries of the Colonial and Post-colonial days worked upon Dutch, German, and English models, with such success that this early work is prized by collectors.

With the advent of steam-driven machinery and its impetus to the factory system, the middle period of the 19th century was one of decline in all crafts here. The Centennial Exhibition was epochal in its awakening of artistic sensibility, and the revival of pottery as a craft is directly traceable to its influence.

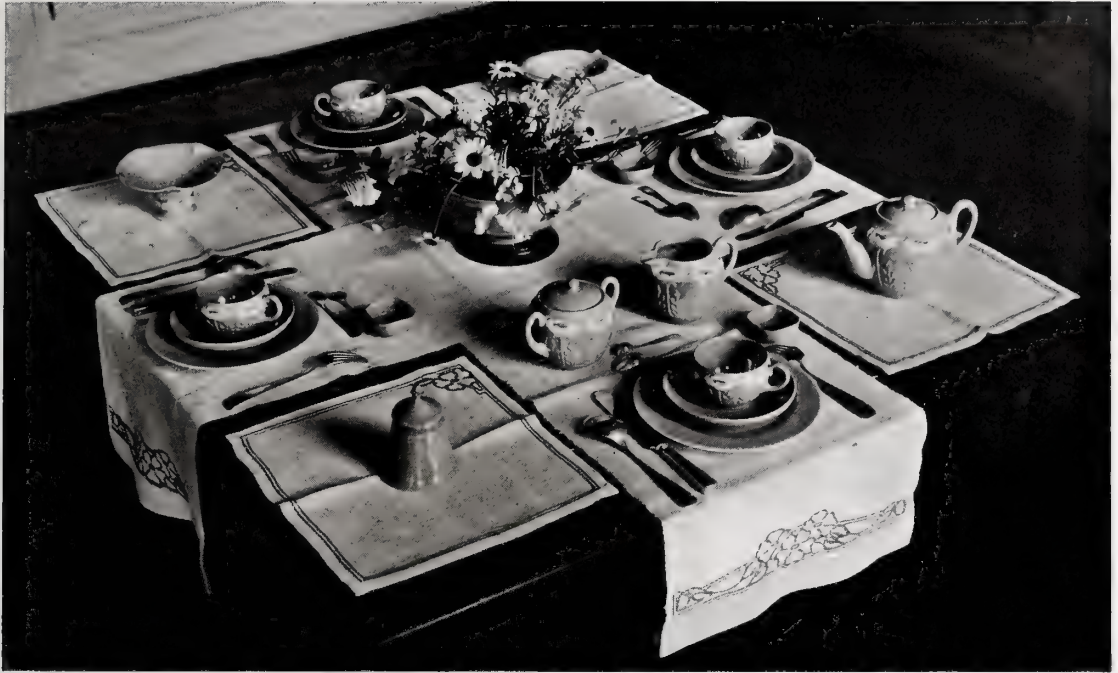


Table set with Newcomb Service Pottery, Silver, and Embroidery.

Photo by L. T. Fritch.

One of the very few potteries established prior to 1876 which is doing business today is the Dedham (Mass.) Pottery, originally called Chelsea, founded by Alexander Robertson in 1866, and continued by his sons. Mr. H. C. Robertson, Miss Day, and co-workers crowned years of experiment with discovery of the secrets of some rare colors seen in antique Chinese ware, the "ox-blood red," and others. Today the tableware called Dedham is a grayish white, decorated with animal and flower shapes in formal patterns of dark blue, with a distinctive crackle glaze.

The story of Rookwood Pottery begins with a woman's enthusiasm. Mrs. Maria Longworth Storer caught the contagion of artistry at the Centennial Exhibition and interested a group of women. They soon began to make a pottery which they named Rookwood, from the home of Mrs.

Storer's father, Mr. Longworth, who financed the experiment. In 1883 Wm. W. Taylor was associated with Mrs. Storer in the fast growing enterprise, and in 1890 he succeeded her in charge. Originally an art experiment, Rookwood pottery has been self-supporting now these many years, is housed in beautiful buildings at Cincinnati, and has won deserved recognition, medal after medal, in more than our own country.

The earlier Rookwood vases were very highly glazed, in yellows, reds, and browns. Other colors have been added, until now there is great variety. In 1896 began the "mat" glaze, an unshining surface with a somewhat waxen bloom. In 1904 a new finish invented by Stanley Burt was first exhibited, called "vellum," a transparent mat glaze developed in firing. In 1916 Rookwood began to make a true soft porcelain. The designs at first were

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Worker Putting Pottery into Kiln (Paul Revere Pottery).

naturalistic flower forms, "rooks," and landscape; now they are of many sorts, including pure design (geometric) motives. The decoration is sometimes incised, more often painted with slip on the green or biscuit vase. A method of marking has been devised whereby each piece may be known as the product of a certain year. More recent than Rookwood vases are the tiles, fireplaces, "architectural faience," being successfully made. Such in brief is the wonder story of Rookwood, which has never yet lowered its standards of design and workmanship.

Chronologically next after the founding of Rookwood, of important ceramic successes here, was the making of "Belleek," a kind of very hard porce-

lain, in Trenton, N. J., in 1884. Five years later the Lenox Company of that place began manufacture of a tableware which has been improved through the years until "Lenox china" is today rated the equal of any such ware made in England, France, or elsewhere. It has an ivory tint, a brilliant glaze, is very durable, and is enriched by beautiful conventional patterns.

Of the many grades of porcelain the "Losantiware" produced about 1900 by Miss Louise McLaughlin (Cincinnati) is declared by authorities to be the first "true porcelain" made here. Certainly the first to be made by a woman as a result of her own indefatigable experiments, and Miss McLaughlin was first to do underglaze painting on porcelains with success. It is regrettable that lack of commercial association led to discontinuance of Losantiware in 1904.

Unique in the art world and in the story of our crafts, is the lovely pottery produced by the art school of a southern college. In 1897 Newcomb College, of Tulane University, in New Orleans, began this experiment. The present director, Professor Woodward, has been an inspiration and guide to this lusty infant, the only art college whose work has attained the status of a full-grown art industry.

The designers are men and women trained in the school, the clay is local, the decorative motives are southern trees, flowers, and landscape, the live oak, magnolia, cypress, the jasmine, alisa, snowdrop, the southern moon glimpsed through hanging moss high over distant bayous, and the like. Designs are modelled in low relief, then painted. The colors are usually a delicate range of tourquise blues and greens in exquisite harmony, of late sometimes a blue and rose combina-

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Photo directed by Mrs. Nelson Case, Chairman of Pottery.

Group from Pottery Exhibit, General Federation of Women's Clubs.

tion. A softly transparent mat glaze enhances the beauty of the colors beneath it. Newcomb pottery has maintained true artist standard from the beginning, and each piece is a signed work, besides having the mark of the ware.

A western pottery of artistic importance is located at Colorado Springs. Founded in 1902 by Artus Van Briggie, it has been continued since his death by his wife, and bears his name. The designs are modelled in low relief, flower and animal forms made decorative and symmetrical. There are also undecorated pieces. The color is distinctive, in rich range, blending through intermediates a deep rose red with a dark blue, or a green with a blue. The glaze has more of velvet in its sheen than of glass, and the shapes are admirable.

Grueby Pottery, made in New England, has a similar soft mat glaze, one of its finest colors a rich moss green.

Most pieces are of one color with low relief modelling but others combine well chosen tones. The making of Grueby vases has been discontinued for some years, unfortunately, but its decorative tiles are still in the market. Some very handsome tiles are made by the Moravian Pottery at Doylestown, Pa. The local red clay is used with heavy enamel or colored glaze coating. Local flavor and historic interest is imparted by motives adapted from those of Colonial potters of the same region.

Dr. Hall founded the Marblehead (Mass.) Pottery in 1904, and since 1915 Arthur Baggs has continued the successful art industry. This pottery, like many others, is on a commercial basis to the extent of duplicating its simple pieces. The very smooth texture, the choice colors and shapes, the quality of the decoration when used, make it a truly artistic product, admissible by all art-craft standards. Marblehead blue is unforgettable. The lining glazes are usually of contrasting color.

Paul Revere Pottery (1908) started as the work of a girls' club in the north end of Boston, nearly in shadow of the old church belfry where Paul Revere is said to have hung his warning lantern



Photo by L. T. Fritch.

Group of Newcomb Vases, incised design.



EVOLUTION OF THE THROWN PIECE—Four Stages
 Rookwood Pottery Company, Cincinnati, Ohio.



Students at Work, Newcomb Pottery, New Orleans, La.

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Rookwood "Vellum" Type.

the night of his famous ride. The Saturday Evening Girls' Club found its fun of industrial value when it turned to making bowls. The shop at Brighton now makes fascinating bowls, tiles, and sets of dishes for children's use. The decorations are names, inscriptions, and alluring animal, tree and other forms. A black outline brings these out in contrasted colors on a long list of foundation colors.

Niloak Pottery has an interesting story of a young man's discovery and determination. Clays of fine colors and quality found in Benton, Ark., are the basis of this pottery, whose name is a reversed spelling of kaolin. Its only decoration is its color in curious accidental stripes of blues and warm browns. A velvety texture and useful variety of forms make this pottery popular.

Teco Pottery is made in Terra Cotta, Ill., and combines in its name the first two letters of both words. Mr. William Gates is its creator and sponsor, and the locality is inspiration to his designers. Flower and plant motives are used, besides pure design, and sometimes undecorated pieces are made. The forms are especially praiseworthy, with a velvety finish, and the color range includes metallic greens, browns, and blues.

The Tiffany Studios, which have produced marvels of the art of glass making, have added the making of a porcelain called Tiffany Favrite Pottery, with plastic floral decorations, the color being ivory tones earlier, with others appearing more recently.

Three sisters in Cambridge City, Ind., furnish example of artistic collaboration in producing the notable pottery of their name, Oberbeck. Women of training and of vision, one does most of the designing, another the structural work of the potter, the third the decorating. True artists all, their results show much variety and originality of shape, style of decoration, and glazes. One of their notable colors is the hyacinth glaze. Their jewel decoration, glaze inlay, and their beautiful incised pieces, are other triumphs.

There are other potteries worth our mention, and many other studio workers, could this brief article approach a complete summary. The entire

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story of the development of pottery as an art among us is vivid with examples of enthusiastic and patient endeavor, of artist vigils, and of the public-spirited devotion of individuals who have fostered the creative workers.

Lovers of art grouped in organizations like the American Federation of Arts, the Art Alliance, the Art Division of the General Federation of Women's Clubs, are working in many ways today to bring about a better understanding of what our art standards and achievements really are. One of the ways to aid our people to realize how much that is beautiful is being done here which should enlist pride and appreciation, is the traveling exhibit of paintings, of pottery, of any artistic product.

The Pottery Exhibit of the General Federation of Women's Clubs was its earliest venture of this sort, launched about a dozen years ago. It was so successful in arousing interest that several exhibits of fine prints were added to the service, and beautifully colored slides of American paintings. Later came slides of "Art in the Home" and "Art in Gardens" and a series upon Civic Art subjects, with an excellent School Art Exhibit and one of recent Industrial Art products. Each exhibit goes forth with authoritative lecture text ready to use.

This art extension service has lower rental fees than would be possible under other than altruistic auspices, and a wide reach. There are now 21 different lecture-exhibits, several in duplicate, and these have had a total of 320 engagements during the present season. This is a definite contribution, and contagious, for several state art divisions are assembling similar exhibits.

It has long been recognized that much of the supposed indifference to art is the result of too much talk about art and too



Rookwood Decorated Soft Porcelain.

little seeing of it. Too many club art programs make no appeal to vision. Yet it seems axiomatic that art must be taught in terms of art. Seeing is believing. There is no other way to believe American art than to see it. Let us know our art pottery. Let us own it and treasure it in our homes for our greater joy and for the progress among us of this ancient and wonderful art-craft.

Bridgewater, Mass.



THE GREATEST OF MONUMENTS.
A Mountain to be Transformed into a Glorious Memorial by the Sculptor's Art. Tribute of the United Daughters of the Confederacy to their Heroic Fathers, Atlanta, Ga.



Stone Mountain, Atlanta, Georgia.

GUTZON BORGLUM AND HIS STONE MOUNTAIN PLAN

By ROSE V. S. BERRY

HAS it ever been decided whether seven as a number is more holy than lucky? Both of these elements seem involved in the seven year cycles which have gone to make up the time, so far allotted to Gutzon Borglum. These seven year periods stand out so marked that they are to be seen by the most thoughtless observer. He was seven years a little boy with every boy-child; seven more years, a lad in common with other boys; seven more years and he is a man,—a young man; seeing visions, wrestling with haunting forms which were insisting upon peopling his land of imagination, and demanding of him thought and labor that would give them being. So much is evident. It is quite probable that there followed a devoted two-times-seven years spent in faithful service to his art. In the trail of these came another seven years in which Gutzon Borglum the sculptor became more widely known than the man. Then came Atlanta, Stone Mountain, and the proposed Confederacy Memorial. To the layman it has been a cherished project for seven years; with Gutzon Borglum for seven years it has been an inspiring vision,—

tantalizing, alluring, baffling, elusive, fraught with difficulties almost insurmountable, persistent in its haunting possibility and delightful to contemplate as an accomplished fact. As an artistic achievement greater than that of any sculptor it has arrayed itself before his eyes,—a vision with which he must wrestle. Seven years for the crystalization of the plan; how many times seven is it possible that the Norseman's determination in him was tried to the breaking point? "Seven times shall the just man rise when he falls," says Holy Writ. But, no doubt, it exhausted every combination of the holy, lucky seven, to see him through the solution of the gigantic undertaking. Borglum states that he was the last one to be convinced that the vision might be caught and made into a permanent ideal upon the face of Stone Mountain's granite slab. Now he asks for seven years in which to complete his work. Hippocrates was the first to declare that "Life is short and the art is long," and almost every poet since his time has quoted him or said it some other way. It is a truth which all time-laden tasks force home with telling



Proposed Group of Robert E. Lee and his Famous Generals to be sculptured on the surface of Stone Mountain, Atlanta, Georgia. Gutzon Borglum, Sculptor.

dread, and Borglum, with no more than man's allotted span of life, must face the fact. Seven-leagued boots there may have been in the age of fable; but there are no time-saving gloves for the hands that cut stone, and Joshua is the only man who is reported to have had any result when he said: "Sun, stand thou still." Yet, Borglum has wrested from several sources a plan which will enable him to save months and months of labor and brought the actual period of labor well within the scope of a life's span.

Stone Mountain is sixteen miles out of Atlanta. It rises, an irregular circle, with a granite slabbed, flat face, the only hill out of the center of a great valley. The base circumference of the Mountain is seven miles and from the base to the summit is a height of one mile. The area involved in the plan of the sulptor includes in its height eight hundred feet, and in its breadth fifteen hundred feet of the granite surface.

The idea at first was to have the memorial consist of a statue of General Robert E. Lee, seventy feet high, chiselled from a projection to be cut in the center of the granite expanse. The present plan is that the central seven hundred feet shall be the portion over which a moving army shall be carved. The sculptor will use the technique of a painter. The pattern will be put into a carefully arranged design, with contrasting masses,—light and shade, filled spaces balancing blank spaces, moving groups placed beside those held stationary by posture or interest, while portraits will share attention with companies and regiments as they are cut into the mountain. The story is fascinating in the telling; what will the realization be?

The most ingenious part of the plan as it will be utilized, is Borglum's idea of getting the outlines of the work upon the field which it must occupy. This has been worked out in every

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detail, and has much in it to prove the amount of thought spent upon the project by the sculptor. The feature so uniquely original,—the one that will save literally years of time for the artist, is the prepared and proven plan resulting from Borglum's experiments with a powerful "simplex" light, which will throw a ray for the distance of twenty miles. It is the artist's intention to photograph the drawings for the sculptures upon the granite wall, when it has been properly prepared for the design. The whole area over which the sculptured mass will move, will be sensitized by spraying from the scaffolding, a portion of which is already erected. Georgia will have to furnish the dark-room facilities for the enormous photograph. On a starless, densely black night, the picture will be projected upon the surface by the "simplex" light. With a "fixing bath" applied by the same spraying process, the design as a photograph will be held in place and after that it will be a simple matter to make changes. Any mistaken detail,—any lack of balance, any change in re-massing, any horse to be made riderless, a different stacking of arms or assembling of artillery, can thus be made to the greatest advantage when the entire outline may be studied from its permanent position. The photograph will be in black and white, and will last for a season, but when the design is adjusted into its final form, it will be made fast by drilling holes as tracery around the edges. Again, Borglum has made certain of his photograph. He tried it out by night on the dense surface of the hills opposite his country home at Stamford, Conn. Several photograph and light experts were with him when he made his test. They state that the scene resembled some phantom host as it loomed up in

the blackness,—a passing host held stationary for more than an hour at varying sizes as they contemplated the uncanny company called into their presence by the sculptor and the man of science. So, the artist works on with certainty.

Borglum will have anywhere from one hundred to one hundred and fifty men working with him for the seven years' task. He is going to make it much more than a matter of so much stone cut away by stone cutters. He will encourage young sculptors to make of the opportunity a period for earnest, enthusiastic study, so the work will never be that of an artisan group.

The detail of the work is almost beyond the comprehension of a layman. The size of the figures quite impossible to picture: the horses will be eighty-two feet in height; their ears will be as large as barrels. The human eye will be like a tub, while the carving of a man's ear will require a ladder to operate from his shoulder, his head being eleven feet high.

The carving will begin at the top of the mountain, where the horses and men will be approaching and departing. The upper lines of all grouping will catch the sunlight and here will be found the finish and detail. The masses will be in detail only for definition. The whole is to be a monument to the Confederacy; the personnel of the sculptured legions is to be taken from the entire South. At present the sculptor only gives a suggestive statement as to the honors: Virginia may have three or four of her leaders in portrait,—Lee, Jackson, and Jeb Stewart, while North Carolina, who gave the first dead for the cause, may furnish the regiments which followed these leaders to victory. Tennessee may have for its sculptured hero the in-

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vincible Forest; Mississippi may ask the like honor for Davis, and Georgia may present Gordon and Wheeler for its detailed military representatives. All of these will be easy to determine when completed as the Lee group, the Wheeler group, the Davis group, etc.

The sculptured surface of the Gibraltar-like Stone Mountain is only one third of the monumental scheme. A great hall will be cut into the mountain at its base under the central sculptured group, to serve as an archive in which to house the records, manuscripts, and treasures valuable as history in the life of the South and the nation. The Hall will be a symbolic sanctuary fronted by thirteen massive columns hewn from granite. There will be thirteen openings to the building, twelve windows, and one door. The space between each window will be occupied by a caryatid. The door will have for its ornamentation the coat of arms of Georgia.

To the most casual thinker the first perception of this tremendous pile of Georgian granite would be of its inexhaustible supply of material for the building of cities now and years on into the future. But, when Mrs. Helen C. Plane, of the Atlanta Chapter of the Daughters of the Confederacy, called upon Mr. Samuel Hoyt Venable, head of the old family to which Stone Mountain belongs, he readily consented to set apart by deed any portion of the mountain desired for the purpose of the memorial. On the day this gift was presented, with suitable Masonic ceremonies, the corner-stone, marking the boundary, was set in place, making the initial step in the transformation of the mountain's appearance. The inscription upon the stone reads:

"The face of this granite mountain and adjacent land was presented by

Samuel Hoyt Venable on behalf of William Hoyt Venable and himself to men and women of America for the purpose of perpetually honoring the memory of the Southern Confederacy."

The third part of the plan is that which insures a continuous, increasing, artistic interest in the whole project,—an out-of-door theatre. At the bottom of the granite wall there is a recession of one-hundred-and-fifty feet in the surface of the rock. This makes a domed, shell-like vault, perfect for the hurling back of sound. The acoustic properties at present, in its untouched state, are so perfect that they astound. A phonograph placed there, can be heard ideally, over seven hundred feet away. Geraldine Farrar, Caruso, and Miss Battle of the Metropolitan Company have sung there and were enthusiastic over the result. When Marie Tiffany sang the slightest gradation in the tones could be heard a mile away.

The undertaking will require Herculean fortitude and endurance to see it a reality, but it will stand apart from all others and will be something new under the sun. But, Borglum will tell you, that something like it had been thought of before. Alexander the Great had a similar plan for his own glorification. He longed to have his likeness in a crouching position with an arm out-stretched, sculptured upon a mountain-side overlooking Athens. Within the grasp of his open hand he wanted a great metropolis carved, his arm serving as the boulevard over which the earth's travelers would pass en route to the city which would be famous because of him. Alexander did not realize his desire; Borglum's is so well worked out that in a few more years others could complete it.

Berkeley, California.



Courtesy of John Nolen.

A view of the Town Center, Mariemont, Ohio.

CITY PLANNING AND CIVIC BEAUTY*

I.—THE TOWN BEAUTIFUL, FROM
HENRY TURNER BAILEY

USE and Beauty never conflict with each other when a rational understanding of all conditions is achieved. In this country we are in too much of a hurry to think out our problems and too young to appreciate the importance of the finer things in life. It is long before most of us discover that "Life is more than meat and the body than raiment." Meanwhile the streets of our cities smack of the commercial and the commonplace. We have much to learn from the older civilizations. In the European cities every detail of the city's equipment has received the consideration of competent designers.

Everything that the city or town builds should be beautiful, whether bridge, or school-house, or library, and should be placed amid surroundings which add to its beauty. Theoretically the city hall or town house should be the crowning civic structure in the midst

of the loveliest little park, and should be appropriate to the character and traditions of the municipality. Every civic convenience should receive thoughtful consideration of trained designers. The city's water supply may well be emphasized by the dignity which art alone can give, in the water-tower, and in decorative fountains in squares and parks.

The railroad station is important because it gives first impression of the town. All approaches to the place, by road or river, deserve careful consideration. The approaches to almost any American city are more or less disreputable. It would be difficult to name one where some principal approach is not through a dump! Streams, pools, and by ways, seem to furnish irresistible temptation to dump rubbish, and ours are so much worse than the dump-heaps of any other country because we have more kinds of things to dump. Ponds, streams, and waterfronts offer opportunities for in-

* Extracts from lectures circulated by the Art Division of the General Federation of Women's Clubs.

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telligent forethought, and appreciation of landscape beauty.

Every possible means should be employed to preserve natural beauty for future generations. Historic sites should be carefully saved and marked, that they may be regarded with ever-increasing reverence. Desecration of the natural beauties of a town and of the fine architecture of a city by bill-posters and billboard companies should be stopped. Much of it is public offense, crime to the eye, disturbing of the peace, which should be punishable by law. Abroad, this nuisance was recognized long ago and steps taken to reduce it to a minimum.

The Town Beautiful is primarily a matter of organized public sentiment. The motive power may well be an organization composed of representatives from boards of trade, various clubs of men and women, public school associations, and other existing organizations. By publicity, those citizens who take unusual interest in the appearance of their homes should be commended. Pictures of attractive homes and public buildings, of natural beauties, and of historic sites should be collected and exhibited. There may be contests and prizes for beautiful yards, grounds, gardens. Ideals of beautiful homes of varying degrees of cost should be kept before high school pupils and young people so that when any of them think of establishing a home their thoughts will revert to these ideals of excellence. A beautiful home properly planned grows more beautiful every year.

The influence of such an organization and the public sentiment it has aroused, will have weight to deter ugly building by private citizens, or by organizations. Club houses, churches, etc., have a more permanent character than private

buildings and therefore should be uncontestably good in appearance.

Only when all these elements are controlled by "virtue, sense, and taste" can we hope to have beautiful American towns and cities, fit places in which to bring up children who shall become better men and women than we are. Ideal beauty is possible in a democracy when all civic forces act together for the common good.

II.—CITY PLANNING, FROM JOHN NOLEN

American women are more and more alive to the importance of improving American towns and cities. It is not strange that they should manifest keen interest in the subject. The proper provision for health, convenience, recreation, efficiency, and the maintenance of better conditions of cleanliness, order, and beauty—these are daily problems of women in their homes. The town or city is merely the larger house in which we live. Therefore it is quite natural that the present widespread movement for better conditions in town and city should be so largely due to the influence and devotion of women. Emphasis needs to be put upon the fact that American towns and cities, if they are to fulfill their purposes satisfactorily, must be beautiful, and that they cannot be beautiful without a city plan.

Mariemont, Ohio, covers a tract of about 365 acres and provides for a town, with its village green and public buildings, stores and amusements, school sites, playgrounds and parks, and complete and attractive housing accommodations for wage-earners of different economic grades. The proposal is intended as an example or demonstration to be repeated in many places. This new town, a suburb of Cincinnati, is an attempt to express in an actual plan

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the philosophy of better living for all. It is based on sound planning, economic principles and a proper regard for the welfare of its future citizens.

III.—WAR MEMORIALS FROM ERNEST BRUCE HASWELL

The horrors of war are more easily understood as one gazes on a soldier of the Civil War at ease, at rest, or at attention, executed (most expressive term) in bronze or stone or marble, standing on top of a pedestal the height of which depended on amount of money available. This epidemic that came immediately after the Civil War and reached peak during the Hayes administration now threatens again, since the close of the World War.

Fortunately the public has learned by experience and most communities have displayed a timely caution. Some have avoided the issue by erecting community houses, or by giving a building already planned or being constructed a memorial name. Hundreds have temporarily satisfied the public feeling that there must be a memorial of some sort by unveiling bronze tablets.

The average man when ill calls in a doctor. When legally involved he consults a lawyer, and in theological matters will usually consult the minister, but when a mass meeting of citizens appoints a committee to render decision in the matter of a public monument, they generally select a representative from every other profession than the field of Art. Because a man has a college education it does not follow that he can ably judge a painting or a statue, nor because a lady has painted china or a man has long sold tombstones, is it sure that they are infallible in matters of taste.

In some manner the thousands of living will gratefully honor the boys

who answered the call to the colors. There has been much talk and many ideas have been set forth as to the form the memorial should take. When there is uncertainty about what is to be done there is the chance of open-mindedness. If the uncertainty will but lead to seeking advice from professional sources, such as are available through art commissions and art societies, all may be well.

The menace of the "stock memorial" is serious. It means repetition, "bar-gains in war memorials," often untrained taste and workmanship, the same soldier placed on a four foot shaft or a forty foot one without regard for the difference in scale. There is the case of the salesman who sold a bronze figure to a committee with the feet and ankles missing, explaining that they were within \$500 of the purchase price and the pedestal was so high that no one would actually see the feet, while the bronze thus eliminated would make the job come to their figure.

Generations to come will judge us not by the cut of our garments and the make of our cars, but by our monuments. It is well to remember that there are alive and working in these states as many important sculptors as are to be found in any country in the world. Many there are who still believe that all good art comes out of Europe and that the American sculptor is at best but a mediocre workman, which leaves us wondering just what would have been the quality of Greek sculpture had the Greeks spent all their time and money on Egyptian and Assyrian master-pieces.

There was a time when the American sculptor was strongly influenced by the European. For two hundred years we struggled against the Puritanical superstition that art was of the devil.

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Even now popular fancy turns to the work of art that points a moral. As a matter of fact great sculpture lies in the doing, and may not be a matter of theme at all. A great theme is not going to make or mar a monument. No one can question the patriotism and love of country that prompted erection of all our National monuments, yet some are but futile and amusing.

The first sincere American note was struck in the work of St. Gaudens, whose sculpture yet gains in dignity through the associated architectural elements. Greater beauty and importance can be given to a single figure by addition of fitting architectural setting, base or background. Daniel C. French, who with St. Gaudens brought about the new era of American sculpture, has worked many years with Henry Bacon, the architect, in development of his larger public works.

Concerning the matter of buildings and other useful memorials, Henry Bacon says, "I think the purely ideal and beautiful sculpture with proper setting of landscape has the greatest spiritualizing effect." R. C. Sturgis says, "If the buildings have definite use, care should be taken that the use shall not overshadow the meaning of the memorial." There is no reason why a building should not be so constructed as to become a suitable memorial, but beware of the structure with niches for sculpture that are never filled, for lack of funds, or the one where sculpture is placed haphazardly.

There seems too much talk of useful memorials in this wealthiest country in the world. It suggests the case of the man who bought his wife a humidior for Christmas. A public institution needs a new building: it seems so easy to raise money if "war memorial fund" or "victory building" is the label. The

influence of war psychology has brought out suggestions amusing as varied. Memorial Swimming Pools, Memorial Municipal "Movie" Auditoriums, Memorial electric signs, etc., leave us wondering just who the memorial is for, the soldier, or the people who erected it. Faith in the improved taste of the American people leads to hope that when they erect memorial buildings they will plan such entrances as has Columbia (Keck) or such doors as at Boston Public Library (French).

The ideal memorial is one in which are combined the efforts of sculptor, architect, mural painter and landscape gardener. Such is the Lincoln Memorial at Washington, the largest of its kind in this country. Another colossal figure is the Liberty statue, whose ocean background and the unbroken horizon give it dignity. A colossal figure in a city block gives feeling of a giant. A monument cramped or crowded by buildings has no reason for existence. Without proper setting even the best work becomes a dead thing. A scheme that would be suitable for the confines of a city square might be incongruous in the freedom of a public park. The mere placing of a figure on a pedestal does not constitute a memorial.

Monuments of the past that bring out unspoken and unaided the habits of life and thinking of the people among whom the work grew, teach us more of the nations of the past than volumes of printed pages. The work that does not express the spirit of the time in which it is produced cannot possibly live. Many statues are as some histories, only stale accounts of facts. Carlyle dealt with great events and produced great literature. Of such stamp must be the sculptor who does a successful memorial, for long

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after the event commemorated is forgotten the symbol of that moment will stand.

The Memorial Arch will not become popular in America, as it is too typical of military conquest. The entrance to a park or approach to an avenue may furnish some reason for existence for such. The Fountain is an excellent solution of most memorial problems, a daily reminder, with the added attraction of play of water. A simple little fountain at Dayton, Ohio, the work of Carl Bitter, is the type of thing that might be done in Bedford stone, as in marble or granite, and serve infinitely better than "stock" soldiers. Do not erect a fountain unless you intend to use water in it at all times when the season permits!

Every village has or should have a Flag Pole, the base for which admits of decorative treatment. The Memorial Tablet may be a work of art if a carefully arranged spacing of names and phrases, done in beautiful lettering, not the stiff burnished letter and the inappropriate decorative motives of the "stock" tablet dealers. The grouping of tablet and flag standard on the village green may be a happy one. The possibilities open to the small place are among these simpler smaller things, for which suitable setting is very important, and the best of workmanship none too good.

American tourists make pilgrimages to towns of a few hundred inhabitants when they are in Europe in order to view some work of art, yet the same individuals often give little substantial encouragement to a movement that may furnish this incentive for travel at home. Believe it or no, art is absolutely essential in the growth of a nation, though modern conditions make commercial supremacy seem the goal.



Flag-Standard, "The Pioneers," by Cyrus Dallin, at Arlington, Mass.

These indestructible forms mirror life with greater sureness than do pages of history, both in literal transcription of life and in grasp of that indefinable something which we call spirit. Into our war monuments the American sculptor will put feeling of democracy triumphant. In the memorial fountain he will express joy without flippancy. The base of the memorial flag pole will bespeak the newborn respect for the flag and all that it symbolizes. Think of the mistaken memorials even now being erected. Think a long time and then ask some one who knows. Wise beyond the past generation is the committee that asks professional advice in matters of art. Like most things of the spirit, it is free.

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ART ACTIVITIES

OF THE GENERAL FEDERATION OF WOMEN'S CLUBS

Officers, 1922-1924

President, Mrs. Thomas G. Winter
2617 Dean Boulevard, Minneapolis, Minnesota
Department of Fine Arts: Mrs. Rose V. S. Berry, Chairman
2975 Piedmont Ave., Berkeley, Cal.
Division of Art: Mrs. Walter S. Little, Chairman
15 Plymouth St., Bridgewater, Mass.

COMMITTEES

Art in the Home and Garden
Mrs. Walter S. Little,
15 Plymouth St., Bridgewater, Mass.

Civic and War Memorials
Mrs. John Mackee,
731 E. High St., Springfield, O.

Painting and Sculpture
Mrs. Rose V. S. Berry,
2975 Piedmont Ave., Berkeley, Cal.

School and Industrial Arts
Miss Frances B. Mason,
Boone, Iowa.

ART CRAFTS: *Pottery*—Mrs. Nelson Case, Oswego, Kan.

FINE ARTS EXHIBITS: *Prints*—Miss Cora Lee Webb, Owensboro, Ky., Mrs. Henry Osterman, Lincoln Ave., Walla Walla, Wash. *Slides*—Mrs. Anna R. Morey, 728 N. Hastings St., Hastings, Nebr.

ADVISERS

Art in the Home
Mrs. John W. Alexander

Art in Gardens
Mrs. Herman Ross

Art and Archaeology
Mrs. Mitchell Carroll

Civic Art
Mrs. James Earl Frazer

Art Alliance
Anna von Hyatt

School and Industrial Art
Helen E. Cleaves

Painting
Violet Oakley

Sculpture
Anna C. Ladd

ART CRAFTS

Mrs. Douglas Donaldson

A DECLARATION OF PURPOSE

We would:

Direct the interest of the public to the necessity of a national pride and responsibility in securing for the present and the future all that which careful planning, the assistance of specialists, a knowledge of the acquirements of other lands, together with the needs of the United States, shall demand.

Urge a civic pride in towns. United effort upon the part of any community will abolish much that is unattractive, and trees, vines, and plants will conceal the faults of what must be endured.

Advise for the one-room school house a building which would combine the school and a neighborhood house, where community activities might be carried on to the best advantage.

By legislation, taxation, and personal appeal, restrict and eliminate billboards, unsightly advertising, and all that defaces the land, buildings, and highways.

Relate an appreciation of the beautiful with every phase of every-day existence, and value art as an interpreter of the developing spirit of a people.

Create a taste for the best and demand the best; see that children have an opportunity to express themselves in some creative way, becoming familiar with various forms of artistic expression and the value of beauty.

Through every city and town urge the newspapers to give space to art news; urge the motion-picture houses to feature an art event, including with the weekly news pictures of a statue or a painting awarded a prize or given honorable mention by a creditable jury; urge the Sunday-magazine-sections to feature art through some authoritative writer; urge the rotogravure to be as generous with American painters and sculptors as they are with the movie and baseball artists.

ART AND ARCHAEOLOGY

Through museums,—where it is possible—lectures, and art history, discover in the art of the peoples of the earth a sincere and often prophetic statement of racial spirit and development.

Bring into every community by way of the women's club and clubhouse, a means of developing its aesthetic standards; arousing interest in the best books, best plays, best poems, best music, best sculptures, best pictures, and best handicrafts.

Urge that through each state an appeal be made to Senators and Congressmen to give immediate support to the National Gallery of Art. In no place in the United States is it possible to obtain even an estimate of the artistic production of America. This should be made a possibility in Washington, D. C., which belongs to every state, and is the one federal city of its kind in the world. Let it be possible to find there a satisfying survey of the American painters and sculptors.

FEDERATION OUTLINES AND EXHIBITS

The General Federation Art Division has recommended that the clubs study and work for "The Needs of Art in Our Country Today"—as a platform broad and timely, urging emphasis upon the greatest local need, whether in the field of fine arts, civic art, the industrial arts or crafts, art in the home, or art teaching.

To aid the study, the division published in October, 1921, "Study Outlines and Bibliography of American Art," which contains valuable reference data on many phases of art, and outlines, each of which is a resumé of its topic, the whole illustrated by courtesy of the University Prints, making an attractive booklet selling for 15 cents.

To aid the program-making the division has increased its art-extension service. In common with many art societies, it has in circulation a goodly number of illustrated lectures. There are three with lovely colored slides of American paintings, about 200 subjects, in charge of Mrs. Morey; seven exhibits of prints and photographs in charge of Miss Webb, with duplicates for use in the Northwest in Mrs. Osterman's charge. These include some of the best color prints made, in the Thistle, Guerin, and Institute Prints, with a charming group (loaned) of Helen Hyde wood-block prints and a new (1922) collection of these by Gustav Baumann.

There is the pleasing exhibit of American art pottery (loaned on consignment) which is in charge of Mrs. Case, and is so popular that a duplicate is imperative. New (1921-22) are three lectures upon Civic Art in charge of Mrs. Mackee, text and slides prepared for the Division by courtesy of such experts as John Nolen "City-Planning," Ernest B. Haswell "War-Memorials," and Henry T. Bailey "The Town Beautiful." Another new lecture discusses "How much Art does 'Made in U. S. A.' mean today?" and is illustrated by large samples of beautiful American textiles of recent design and by fifty mounts of pictures of furniture, metal-products, etc. This is in Miss Mason's charge, as is the new School Art Exhibit, some fifty mounts showing a representative course (St. Louis Schools) and an exhibit of Industrial designs loaned by Pratt Institute.

There are five lectures (several in duplicate) in charge of Mrs. Little, dealing with artistic homes and gardens, illustrated by slides, or by photographs and house-furnishing materials. The most recent accession is "The Way to the Good Small Garden," text and slides by Fletcher Steele, landscape architect. This is the generous gift of Mrs. Harold Pratt, in the name of the Garden Club of America, to the Art Division, a piece of friendly cooperation most pleasing to acknowledge.

The Division owns the greater part of this illustrative material, totalling in value over \$3000. Any club may have one of these excellent, ready-to-use programs for a nominal rental fee, secure some one to read or to deliver the lecture, a stereopticon if slides are used, and pay charges one way on a circuit. The fees are small, barely enough for upkeep, but the object is to reach widely by being within reach of all. Since the average club treasury does not permit beautiful but expensive exhibits of fine arts originals, the Division refrains from entering this field, in which the American Federation of Arts offers excellent opportunities, as do various state art societies.

That the Division exhibits are meeting a want is shown by figures. During the biennial period 1920-22 the pottery has visited 51 places, the slides of paintings 44, the prints exhibits 177, and the art in home and garden material 218 places, the new civic art lectures in one year 17, and the school and industrial art exhibits 24 places, making a total of 531 engagements.

In addition to having charge of traveling exhibits, each member of the Division has been ready with advice, outlines and reference matter in her field, besides writing articles and giving talks. The chairman feels that they deserve highest praise for their devoted service to the clubs. The Division is strengthened by the high court of counsel formed by the distinguished professional women, who are its Honorary Advisers.

ART AND ARCHAEOLOGY

FIELD SUMMARY

A questionnaire recently asked the state leaders "How many clubs in your state have one (only) art program a year? How many have three or four? How many art clubs give full time to it?" Some of the answers were amusingly indefinite, "Quite a number," "A great many," "Some"! But from the real answers we are able to estimate that about 4,000 clubs have one art program, about 2,000 and more have several such, while there are about 400 art clubs in our membership. Therefore, the total number of persons interested in some phase of art each year by the 15,000 or more programs of the women's clubs makes them a power for the cause worth reckoning and worth increasing. The total of lectures, study classes, exhibitions and conferences is imposing, although but too small fraction of all club interests.

Because of its limited publicity and endowment, the Division must rely largely upon state workers to make the contact with the individual clubs. The majority of our state and district leaders are women fitted to the task, artists, art teachers, art lovers, women of vision and executive ability (quite as needed). We are glad to record here our deep appreciation of all their efforts to make known to the clubs what we offer and what we recommend.

As their work has been reported to us by the state leaders in the field of the fine arts proper, the clubs have made much excellent study of American art, and of its sources and influences in the art of older nations. The clarity and comprehensiveness of some of this study is worth noting. Twelve state art departments have reported temporary or rotary exhibits of paintings and sculpture, and many of the larger clubs have arranged such, or secured traveling exhibits. Two state departments are now raising large sums for paintings for public buildings. Two are working toward state art museums. A certain rich club sends some deserving artists on a sketching trip each year, while a large number of clubs have purchased paintings, sometimes as memorials, more often to increase the nucleus of some future museum. We have said that our artists need a more appreciative public, buying more. There is yearly among our people so much money squandered on fashion, which is ephemeral, so little, comparatively, invested in art, which is permanent. Let us remember that no country in the world today has as many able painters and sculptors, whose work is more worthy our study and genuine appreciation.

Civic art advancement has been emphasized by eight states. In the biennial period about thirty states have recorded, more or less completely, their civic art assets, listing their notable public buildings, statues, murals, etc. Good work has been done toward more city and state art commissions, and for appointment of art-trained persons to local war-memorial boards, also local and state work to regulate and abate the billboard nuisance.

Eleven states report their greatest art need, a basic one, is for better art teaching in the public schools. None at all, in two states, art training is greatly curtailed by financial depression in others. Fine exhibits of school work, prizes for competitions, scholarships, all help. School-room decoration and improvement of school grounds continue favorite forms of service by the clubs. Club women should study the place of art in their educational systems. Since it is chiefly art qualities which multiply values of industrial products, we may well question if it is not worthwhile for every state to train in taste and skill as well as in the three R's. A fairer estimate of the place of art in modern life is the fundamental need.

IN VARIOUS STATES

(From recent reports and letters)

ARKANSAS—Exhibited paintings by Arkansas artists at State meeting. Also General Federation's School and Industrial Art Exhibits. "The one showed just what we need in our schools, the other appealed to the patriotism of everybody. The Federation is fortunate in these exhibits." Cooperation with the Extension department of State University furnished lecturers on home building, "bringing the University to the people to instill ideas of beauty and make art a matter of everyday living."

Art Chairman—Mrs. J. I. Moore.

CALIFORNIA—"It is hard to get speakers that are not commercial to talk on home decoration, and the fallacy of formula is demonstrated every day in the great sameness of so many homes." "Art unifies mankind in the common cult of beauty. Our state is fortunate in so much

ART AND ARCHAEOLOGY

native art and growing interest. United by strong cooperation there is much we may accomplish through the clubs in advancement and appreciation of art." "Congratulate (the Division) on Forewood in *Study Outline*, a real master-piece." State program urges art exhibits and lectures, purchase of art products, art funds for gifted students, more art publicity, check defacing of nature for trade purposes.

Art Chairman—Mrs. R. Clarkson Colman.

ILLINOIS—Approved by resolution the splendid work of 2d District in restoring a portion of the very beautiful Columbian Fine Arts Building, now Field Museum; and created a committee to aid in all ways continuance of the restoration. Comprehensive program of art work, art in every club, art leagues, study of place of art in educational systems for more adequate recognition, schoolroom decoration, art scholarships, fostering of local arts.

Art Chairman—Mrs. Chas. Leigh.

MAINE—Recommended especially the study of Art in the Home, and prepared a state exhibit to supplement those of the General Federation upon this subject. "The Atmosphere of Better Homes" is the lecture, with exhibit of draperies, rugs, wall papers, linen, silver, etc., and color-schemes. Available in Maine only.

Art Chairman—Mrs. Grace Knudson.

MARYLAND—Baltimore reports an exhibition of "Horrors" for ten days at the Civic League, some rooms furnished in bad taste; followed by the same with curtains dyed, much eliminated, some things replaced, the whole project designed to show improvements possible with outlay of a few dollars. Visited by many men and women; treated as a vivid lesson by the press.

From Mrs. H. M. Gault.

INDIANA—One club in Indianapolis has had a series of art exhibitions the whole club year through; had 7,763 visitors to one and sold eleven paintings.

Art Chairman—Miss Lucy Ball, Muncie, Ind.

MASSACHUSETTS—An art program circulated by the State Department is "The Enchanted Frame," carrying directions and costumes for 10-12 tableaux of famous statues and paintings, well chosen to suggest the great art-motives, Greek to present times, the beautifully written text by Mrs. C. D. Thoré, former art chairman. Frequent conferences at Studio of chairman, the present keynote being arts and crafts.

Art Chairman—Grace Horne.

MINNESOTA—A great achievement was the resuscitation of the State Art Society, by legislative enactment and appropriation. This Society offers valuable exhibits practically free. A "Town Poster" contest brought good results, advertising towns by some notable historic incident, natural beauty, or special industry.

Fine Arts Chairman—Mrs. J. H. Palmer.

MONTANA—Has a committee working on the big project of buying the historical painting "Custer's Last Stand." Has an able chairman of Art in Home and Garden, Mrs. Alma Higgins, who has organized garden clubs, and arranged a circulating lecture (illustrated) "How to Lay Out Home Grounds."

Art Chairman—Mrs. T. A. Grigg.

NEW YORK—Special activity against bill boards.

Art Chairman—Miss Anna M. Jones.

NEW JERSEY (also New York)—Featured receptions to club women at notable art exhibitions.

Art Chairman—Mrs. Alvoni R. Allen.

NORTH CAROLINA—"An encouraging sign for art in our state that so many towns avail themselves of traveling exhibits." Prizes were given for best school art exhibits in state-wide competition.

Art Chairman—Mrs. Marshall Williams.

OHIO—Strenuous work for State Supervisor of Art teaching.

Art Chairman—Mrs. J. E. Clark.

PENNSYLVANIA—Soon to circulate exhibit of painting from Pennsylvania Academy.

Art Chairman—Mrs. John Malone.

TEXAS—Holds the record for use of general Federation traveling exhibits through its live chairman of exhibits, Mrs. Geo. Sandefer, and its art division.

Art Chairman—Mrs. Mary L. Wright.

WISCONSIN—Working for better art education, "only a few schools give such training." Has active chairman of Outdoor Art, Mrs. A. C. Neville.

Art Chairman—Mrs. R. C. Buchanan.

The foregoing fragmentary reports, really but notes, have been selected as representative of different sections and of various sorts of art activity. Each kind of work mentioned is also being as well or better done in other states. Many more should be quoted for valuable contributions to the cause of increased interest in art. Lack of space alone prevents fuller recognition.

ARCHAEOLOGICAL NOTES AND COMMENTS

American School of Athens Notes

The Greek Government has been quick to recognize the value to Hellenism of the acquisition by the American School of the Gennadius Library, which gives to Greece one of the world's notable collection of books housed in a classical building of rare beauty. King George II has recently, on the recommendation of his Minister of Foreign Affairs, bestowed high honors upon five Americans in recognition of their participation in the transaction which made possible the acceptance of Dr. Gennadius' gift. As representatives of the Carnegie Corporation, which has provided the building, Mr. Elihu Root, Chairman of its Board of Trustees, has been decorated with the Cross of Grand Commander of the Royal Order of George First, and Dr. Henry S. Pritchett with the Cross of Commander of the same Order; of the Trustees of the School, Justice William Caleb Loring, President, and Mr. Allen Curtis, Treasurer, have received the same decoration; and also Dr. Edward Robinson, Director of the Metropolitan Museum of Art and member of the Managing Committee of the School.

The contracts for most of the materials to be supplied from America for the construction of the Gennadeion have been executed and delivery will be made early in May. Mr. W. Stuart Thompson of Van Pelt and Thompson, architects of the building, is now in Athens letting out the contracts for the marble and other local materials. The excavation for the foundations will be completed in May. The work of construction will begin in June. It is expected that the building will be finished and the Library installed during 1924.

Contrary to a general impression and to certain sensational reports in the newspapers, conditions in Greece have been highly favorable for travel this year. The out-of-door work of the School has been, if anything, less difficult than usual. The trips have been well attended, the Fiat camion usually filled to capacity; and they have covered a rather larger territory than ordinarily. The number of travellers from America has been far greater than in preceding years. Among the visitors to the School have been Judge and Mrs. E. H. Gary, Mr. and Mrs. B. Berenson, Professor and Mrs. A. Kingsley Porter, Professor W. Powell Robins, and a number from Chicago, including Mr. John A. Spoor, Mr. and Mrs. William B. Linn, Mrs. Watson Blair, Mr. Thomas W. Hinde and Mr. W. B. McCluer.

Dr. L. B. Holland, Associate Professor of Architecture at the School, has for some time been studying certain problems connected with the Erechtheum and has worked out some new ideas concerning the arrangement and the chronological order of the prehistoric buildings which originally occupied the site of the Erechtheum itself and the ground to the north and east.

The manuscript of the long-awaited volume on the Erechtheum, of which Dr. J. M. Paton is the general editor, has been sent to the printer and will be put through the press during the coming year. The work will fall into two parts—the folio Atlas of Plates, and the Text. The Text will comprise four chapters—Description and Methods of Construction, Sculpture, Inscriptions, and History. The collaborators are Mr. Gorham Philips Stevens, Professor Harold North Fowler, Dr. Lacey D. Caskey, and Dr. J. M. Paton; but the original draft of the Description was written by the late Director of the School, Dr. T. D. Heermance, who projected the volume.

Proposed Archaeological Tour to Yucatan and the Southwest

The tour under the auspices of the Archaeological Society of Washington mentioned in the April issue of ART AND ARCHAEOLOGY is now being definitely planned for the month of September. After participating in the Santa Fe Fiesta with its Indian dances and ceremonies, beginning Sept. 3, and visits to several Pueblos, the party will view the archaeological sites around the City of Mexico, and spend several days at Uxmal, Chichenitza and other ancient cities of Yucatan. Inquiries should be addressed to ART AND ARCHAEOLOGY, The Octagon, Washington, D. C.

ART AND ARCHAEOLOGY

Opening of the Freer Museum, Washington

The Freer Museum in Washington will be formally opened Wednesday, May 2, and this inaugural exhibition, for which the regents of the Smithsonian Institution have issued formal invitations, continues for a week. After that time the museum will be accessible to the public generally. The event has been awaited with deep interest for some years and since the completion of the beautiful building designed by Mr. Platt impatience has been increased. The treasures installed form a collection probably unique in the world. Mr. Freer achieved a remarkable ensemble in the works of Whistler, Thayer, Dewing and other Americans. By itself it would have made a museum. When he proceeded to collect masterpieces of Oriental art he was equally successful. The examples of Chinese painting, pottery and so on which he brought together are as brilliant as they are numerous. They will give Washington a status for students of the subject which no European city can quite rival. Scholars everywhere will recognize the occasion as historic. With it, in some quarters, there will be poignant remembrance of Freer himself and regret for his untimely death. No man ever devoted himself to a cause with a nobler enthusiasm than that out of which this great museum grew. It had its roots in Freer's heart. He labored for it down to the day he died and those who pass through the doors of the new museum will first of all salute with gratitude his steadfast, disinterested spirit.

New Home for Master Institute of United Arts, New York

The increasing need of art schools in New York, is being indicated by the rapid strides of newly started art schools there. Among them is the Master Institute of United Arts, now at 312 West 54th Street, which has recently found it essential to considerably increase its quarters. To this end it has recently acquired a permanent home at 310 Riverside Drive, the corner of 103d Street, and one of the most spacious houses in that section. The Master Institute, since its foundation two years ago, has made such progress, that a larger home was found necessary. The new home will provide many additional class and exhibition rooms, as well as an auditorium for concerts and an extensive library on art materials. In accordance with the new opportunities furnished by the additional space, the Master Institute is planning several new courses for its curriculum. A Theatre Decoration Course under Robert Edmund Jones and Lee Simonson will be given next year and other names included on the Faculty will be Stark Young, dramatic critic, Frederic Jacobi, Louis Gruenberg, Deems Taylor and Alfred J. Swan, the composers; Alfred Bossom and Claude Bragdon, architects, and other names of equal prominence. Nicholas Roerich, the Russian painter, is honorary president, and Louis L. Horch, president of the institution.

Exhibition of Forain's Works at the Carnegie Institute, Pittsburgh

The most important collection of the works of Jean Louis Forain, the French master of caricature, which has ever been presented to the public, even in France, will be shown at the Carnegie Institute at the same time as the Twenty-second International Exhibition of Paintings. Visitors to the International this year, in addition to the opportunity of studying the present development of painting in Europe and America, will be able to see the works of one of the greatest of living etchers and draughtsmen. The exhibition will open on April 26 and will continue through June 17.

The collection of Forain's works was assembled by Homer Saint Gaudens, Director of Fine Arts at Carnegie, while abroad recently in the interest of the Twenty-second International and by Guillaume Lerolle, the European representative of the Institute. In all, there will be one hundred and seventy-one works in the exhibition. Most of these will be etchings and drawings.

Forain, whose recent election to membership in the French Academy has caused a great commotion in French academic circles, was born in Rheims in 1852. He never attended an art school and, in fact, received very little formal education of any kind. On a visit to one of the libraries of Paris to copy drawings, he met Goya and it was the great Spanish painter who seemed to have confirmed Forain in his desire to become an artist. He made his reputation in the eighties as an illustrator and journalist and he still contributes to *Le Figaro* and other papers cartoons dealing with events of the moment.

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618-906 A. D.

BOOK CRITIQUES

The Cahokia Mounds: A Preliminary Paper.
By Warren K. Moorehead. Published by the
University of Illinois, Urbana, Illinois.

In southern Illinois, about four miles from East St. Louis, there stands a group of mounds declared to be the greatest prehistoric earth-works in the world and yet, except to the archaeologically intelligent, they are almost unknown. Not only is this true but because of it the industrial aggressiveness of the city—the demand for factory sites—offers a grave and immediate menace to their existence.

Mr. Warren K. Moorehead, the well known archaeologist, who began exploratory examination of these profiles in September of 1921 has recorded his findings in a paper called "The Cahokia Mounds." He estimates that 1000 acres covers the area of Indian occupation, comprising, perhaps, originally sixty-eight mounds. It is his opinion that practically all the tumuli remain though cultivation has reduced some of the smaller ones and altered the conformation of others. They range from a few feet in height to a hundred. The largest of these, Cahokia Mound—also sometimes known as "Monk's Mound"—is a truncated pyramid in form rising to an elevation of a hundred feet by four terraces, the first of these comprising about two acres. The mound covers sixteen acres. In several of the lesser mounds which he investigated by means of test pits to determine the character and extent of the village site he found level, clay-burned floors from 20 to 30 feet in diameter and one "circular, altar-like burned basin." More than 1000 broken artifacts were secured and from these and other collections made from the site he concludes that the builder of these mounds had developed in their arts "fixed types," arguing long, and continued, residence.

Mr. Moorehead feels that so brief an examination does not justify the expression of any opinion as to the origin of these mounds—beyond the fact that they are human-made—the ethnic derivation of their builders, nor the status or development of their arts. He thinks that at least ten years would be required for a thorough understanding of their culture. His avowed purpose is to arouse interest on the part of the public in preserving to posterity these vastly significant and interesting relics of a departed race.

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The Life and Times of Akhnaton, Pharaoh of Egypt, by Arthur Weigall. New Edition. New York: G. P. Putnam's Sons, 1923.

The Glory of the Pharaohs, by Arthur Weigall, with 17 illustrations. G. P. Putnam's Sons. New York and London: The Knickerbocker Press, 1923.

The intensified interest in Egyptian discovery has led Putnam's to bring out a new edition of Weigall's "Akhnaton, Pharaoh of Egypt," which first appeared in 1911, and to publish a volume of essays by the same author under the title, "The Glory of the Pharaohs." The first volume has perennial interest on account of the unique personality of "the first individual in history," Akhnaton, whose career was briefly sketched in ART AND ARCHAEOLOGY, April, 1923. The second volume will be read with equal enthusiasm because of the brilliant out-of-doors style of the author and the thrilling accounts he gives of his own experiences in Egyptian excavation. His chapters on "The Morality of Excavation," "Excavations in Egypt," "The Tomb of Tiy and Akhnaton," "The Tomb of Horemheb" and "Theban Thieves" are especially timely because of the light they throw on the recent investigations of Tutankhamen's tomb. As sometime Inspector General of Egyptian Antiquities he speaks with authority, and as painter of designs for stage scenery, writer of a series of articles on the "films" and author of three novels: "Madeline of the Desert" (1920), "The Dweller of the Desert" (1921) and "Bedouin Love," he possesses the dramatic touch and historical imagination that make whatever subject he treats read like a romance. It is fortunate that the science of archaeology has such an interpreter at this time, when everyone is thrilled by the story of archaeological discoveries.

M. C.

The Outline of History, being a Plain History of Life and Mankind, by H. G. Wells. Illustrated with line drawings by J. F. Horrabin, and with reproductions of many famous paintings. The Fourth Edition revised and rearranged by the author in four volumes. The Review of Reviews Company, Publishers, New York, 1922. A Short History of the World, by H. G. Wells. Illustrated. New York: The Macmillan Company, 1922.

The Review of Reviews four volume edition of Wells' "Outline of History," freshly revised and rearranged, presents the invaluable material of this *vademecum* of human history in a handy form that makes it a most welcome addition to the working library of every scholar and general reader.

The line drawings of Mr. Horrabin and other illustrations are a welcome exponent of the text.

Wells' work has run the gauntlet of criticism from every source and has established a new

form of presentation of the results of human learning, so that outlines of science, outlines of literature, outlines of every branch of learning are in demand, and the demand is being steadily met. The first volume fairly well meets the desire expressed in the review of the second edition (*ART AND ARCHAEOLOGY*, June, 1922) for a convenient treatment of the Outline of Prehistory for all students of the beginnings of human life and the dawn of civilization.

The "Short History of the World" was doubtless suggested by Van Loon's "Story of Mankind," and was meant to be read straightforwardly as a novel is read. It meets this need of the busy general reader in most effective fashion and awakens the desire to know more of the story of man as man, revealed in his works, his words, and his aspirations, that long story of human progress from the first consciousness of powers that distinguish him from the beasts of the field down to the present day. M. C.

The Relation of Art to Nature. By John W. Beatty. New York: William Edwin Rudge, 1922. Pp. 71.

Into an essay, recently issued in a volume of great typographical beauty, Mr. John W. Beatty, Director Emeritus of the Department of Fine Arts of Carnegie Institute, has condensed a lifetime of experience. From his own practice as a painter, from the utterances of many old masters, from personal contact with the best known painters of his own time, from study of certain writers on art—from all of these sources Mr. Beatty has drawn material in support of his argument that truth to nature is the ultimate aim of all painting and sculpture. In the light of this conception, the artist's distinction lies in his capacity for seeing farther into nature than others can and in his way of expressing what he sees in his chosen material; he is an artist because he perceives and delineates what has objective existence. But he adds nothing to nature. He does not create anything new; he simply records what is.

Just now there happens to be a strong current running in the opposite direction. The effort of the modernists is to shift the emphasis from nature to art; they desire not to make the spectator think of natural appearances but to make him feel the actuality of the form organizations before him. They are attempting to oust reminiscence by a new conception of reality. Such, in dry and abstract terms, is the philosophical division among contemporary artists; and doubtless Mr. Beatty's unequivocal restatement of the older tradition will serve to forward the debate. VIRGIL BARKER.

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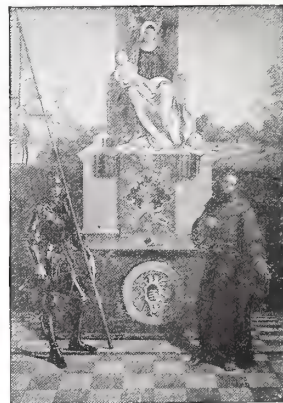
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THE ARTS THROUGHOUT THE AGES



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OF ART

WASHINGTON
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EDUCATIONAL AND ARCHAEOLOGICAL COMMISSION TO MEXICO

BEING ASSEMBLED BY THE
SOUTHERN COMMERCIAL CONGRESS

IN COLLABORATION WITH THE
ARCHAEOLOGICAL SOCIETY OF WASHINGTON

Affiliated with the Archaeological Institute of America

THE Commission will be officially received in Mexico and will have the active cooperation of the Ministries of Agriculture, Commerce, and Education of the Republic of Mexico. The Commission will also have the cooperation of the officials of the United States in Mexico and of such American agencies as the Mexican Division of International Rotary, the American Educational Foundation, and the American Chamber of Commerce in Mexico City.

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A FAMILY AT THE COTTAGE DOOR. By Thomas Gainsborough, R. A., 1727-1788. British School.
Ralph Cross Johnson Gift.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XV

JUNE, 1923

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THE STORY OF THE NATIONAL GALLERY OF ART

By W. H. HOLMES

Director of the National Gallery of Art

THE story of the National Gallery of Art from its beginning nearly a century ago, is the record of the prolonged struggle of the art idea for national recognition, for a place in the serious consideration of the American people, and it is to be regretted that today, although art institutions are springing up on all hands, art has slight national recognition beyond the attention necessary to the care and display of the art treasures acquired as gift and bequest. For nearly a century the Smithsonian Institution has harbored the dream of a Gallery of Art, but art has been in the shadow of diversified scientific activities and in the deeper shadow of the all-absorbing material interests of a rapidly developing nation. Today the conditions are far from satisfactory. Growth of the collections through gratuitous contributions, even, is embarrassed by the almost complete exhaustion of space for the reception and display of all save accessions of very

limited extent, and the problem before the Institution, and certainly with equal insistence before the American people, is "Shall America have a National Gallery of Art, or a National Museum of Art, that will give us a respectable place among the cultured nations of the world?" The story of the vicissitudes of the incipient, struggling National Gallery is here presented with the view of making known a great national shortcoming and stirring the pride of a people not accustomed to take a second or a third place in any field worthy of their ambition.

The credit of taking the initial step in the establishment of a museum and gallery of art in Washington must be given to an humble citizen named Varden, who began collecting exhibits of various kinds in 1829, or soon thereafter, his meager gallery being first known as "The John Varden Museum" and later as "The Washington Museum, John Varden, proprietor." The collec-

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DAI-KO-KU. Japanese God of Wealth in cheerful mood. Bronze. Artist unknown. National Gallery of Art.

tion included, aside from objects of natural history, a number of works of art, the catalogue enumerating 32 of the latter by title. In 1841 the collection was transferred to the keeping of the society known as "The National Institution for the Promotion of Science."

The National Institution, founded by citizens of Washington, in 1840, was incorporated as the National Institute in 1842. Its purpose was to promote science, the collection, preservation and display of specimens of natural history, etc., and later the fine arts were regarded as within the scope of the enterprise. The act of incorporation provided that on dissolution of the society, all its possessions should become the property of the United States. The first president was the Hon. Joel R. Poinsett, Secretary of War, and the membership at one time numbered upwards of 1,000. In 1862 its charter expired and the collections along with those of the Varden collection was transferred to the Smithsonian Institution. For a number of years these collections were associated with the limited government collections in the United States Patent Office, the latter, however, having been turned over to the Smithsonian Institution in 1860.

The Smithsonian Institution was established by act of Congress in 1846 through a fund bequeathed to the United States by James Smithson and was organized under the control of a board of regents. Immediately after the organization of this Board, a committee from its membership was appointed to digest a plan for carrying out the provisions of this act. The committee's report, submitted on January 25, 1847, contained the following recommendations on the subject of the fine arts:

"The gallery of art, your committee think, should include both paintings and sculpture, as well as engravings and architectural designs; and it is desirable to have in connection with it one or more studios, in which young artists might copy without interruption, being

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admitted under such regulations as the board may prescribe. Your committee also think that as the collection of paintings and sculpture will probably accumulate slowly, the room destined for a gallery of art might properly and usefully meanwhile be occupied during the session of Congress as an exhibition room for the works of artists generally; and the extent and general usefulness of such an exhibition might probably be increased, if an arrangement could be effected with the Academy of Design, the Arts Union, The Artists' Fund Society, and other associations of similar character, so as to concentrate at the Metropolis, for a certain portion of each winter, the best results of talent in the fine arts."

Serious discouragement to the art interests of the Institution resulted from the disastrous fire of 1865 which burned out the second story of the building, destroying its contents including a large part of the art collections. The remaining works were later removed, the paintings and statuary to the Corcoran Gallery and the engravings to the Library of Congress. Later they were returned in part to the Institution.

The first event of national importance in the affairs of the Institution within the realm of art, was the offer in 1904, by Charles L. Freer, of Detroit, of his great collection of art works, largely Oriental, and a little later, the offer of a building to receive this collection, and the acceptance in 1906 by the regents. The building was completed in 1922, and the gallery opened to the public in May, 1923. It is to be noted, however, that this gallery is to remain always a separate unit of the National Gallery, under the administration of the Secretary of the Smithsonian Institution.



PROFESSOR JOSEPH HENRY, Founder and Secretary of the Smithsonian Institution (1797-1878). By Herbert Adams, Sculptor. National Gallery of Art.

In 1902, a collection of paintings and other art works was bequeathed to the Corcoran Gallery of art by Harriet Lane Johnston, mistress of the White House during Buchanan's administration, subject to the condition that should a national gallery be established in Washington, they should become the absolute property of that gallery. This led to an inquiry regarding the status of the Institution as the National gallery and the question was referred to the Supreme Court of the District of Columbia, which rendered the decision that the Institution is the duly constituted National Gallery of Art. In 1906 the collection was transferred to the Institution.

During the administration of President Roosevelt (1901-1909), his influence was strongly felt in the interests of art, and more especially in the acquirement of the Freer and Johnston



MADONNA AND CHILD, WITH ST. JOHN AND ANGEL. By Sebastiano Mainardi. Died 1513. Florentine School.
Ralph Cross Johnson Gift.



THE HOLY FAMILY, WITH ST. ELIZABETH. By Peter Paul Rubens, 1577-1640. Flemish School.
Ralph Cross Johnson Gift.

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MRS. HARRIET LANE JOHNSTON. By Wm. Henry Rinehart. National Gallery of Art.

collections, and the following appears in his message of December 3, 1907:

"There should be a national gallery of art established in the Capital city of this country. This is important not merely to the artistic but to the material welfare of the country; and the people are to be congratulated on the fact that the movement to establish such a gallery is taking definite form under the guidance of the Smithsonian Institution. So far from there being a tariff on works of art brought into the country, their importation should be encouraged in every way. There have been no sufficient collections of objects of art by the government, and what collections have

been acquired are scattered and are generally placed in unsuitable and imperfectly lighted galleries."

Since that time the national collections have increased rapidly, chiefly through gifts and bequests of art works. Among these may be mentioned the William T. Evans collection, comprising 150 paintings, regarded as one of the choicest collections of contemporary American paintings existing, 1 fire etching, 1 bronze bust, and proofs of 115 engravings on wood; a collection of 82 paintings and drawings of varied subject matter, executed by French artists and presented to the American people by citizens of the French Republic in appreciation of the assistance rendered by American citizens in alleviating the distress caused by the war with Germany; a rare and exceedingly valuable collection of 24 paintings by 19 European old masters presented by Ralph Cross Johnson, of Washington; the Eddy bequest, comprising paintings, ivory carvings, miniatures, and various other objects of art; and a full-length statue in marble of William Pitt by Francis Derwent Wood, A. R. A., presented by the Duchess of Marlborough and other American ladies residing in London. These and other less important accessions of art works, together with previous accessions, are with certain exceptions, now installed in the central skylighted hall of the Natural History building, which hall has been subdivided into a number of rooms, as at present, for their reception.

It is a noteworthy fact that until the beginning of the fiscal year, 1920-21, no provision had been made for the employment of a salaried curator or other employee of the gallery, all works of art accruing to the Institution, being associated with the department of anthropology of the National Museum

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and cared for by the head curator of that department—the present writer.

It is to be noted further, that when Bulletin 70 of the National Museum series was written, the art collections of the Institution had not been definitely segregated, and when the gallery was organized as a separate administrative unit, July 1, 1920, it was found that certain of the collections of art objects and various individual works listed in that publication were not of a character to warrant their assignment to the gallery as then organized. They are thus retained in the Museum.

Fortunately, during the year 1916, certain definite provision for the increase of the collection was made through private benefaction. The will of the late Henry Ward Ranger provided a fund, to be administered by the National Academy of Design, the income of which should be devoted to the purchase of works of art, selections from which are, under certain conditions, to be assigned to the National Gallery; at the present writing (1923), three important paintings have been definitely added to the gallery through this provision, and 27 others assigned to other galleries are subject to recall by the gallery.

A second agency of primary importance to the gallery and to national art as a whole, is found in the organization and activities of the recently appointed National Portrait Committee. In January, 1919, it became evident to a number of friends of American art that if the United States is to have a pictorial record of the World War, in which it took so important a part, it would be necessary immediately to take steps directed toward that end. A number of the distinguished leaders of America and of the allied nations were approached and their consent obtained for the



MRS. WILLIAM T. EVANS AND SON. By Henry Oliver Walker. Evans Collection. National Gallery of Art.

painting of their portraits by prominent American artists. With the indorsement of the Smithsonian Institution as Custodian of the National Gallery of Art, the American Federation of Arts, and the American Mission to Negotiate Peace then in session at Paris, the National Portrait Committee came into being for the purpose of carrying out this idea, thus initiating and establishing at Washington a national portrait gallery. The members of the committee as organized were: Hon. Henry White, Chairman; Herbert L. Pratt, Secretary and Treasurer; Mrs. W. H. Crocker, Robert W. deForest, Abram Garfield, Mrs. E. H. Harriman, Arthur W. Meeker, J. Pierpont Morgan, Charles P. Taft, Henry C. Frick, and Charles D. Walcott. That the gift of these paintings to the National Gallery might be thoroughly national in character, it was decided that a group of three



RUINS AND FIGURES. By Francesco Guardi, 1712-1793. Venetian School.
Ralph Cross Johnson Gift.



TOHICKON. By Daniel Garber. Ranger Bequest. National Gallery of Art.

portraits, financed by the art patrons of any city, would be inscribed as presented to the National Gallery by that city and that a representative of that city should become an honorary member of the National Portrait Committee. It was further decided that a tablet or other permanent record in the National Portrait Gallery should bear the names of the members of the National Portrait Committee, including

the chairman of all local committees; and that there should be a record of the names of each subscriber to the purchase fund.

Twenty portraits completed under the above arrangement were exhibited in the National Gallery during the month of May, 1921, and these with one other subsequently completed, were shown under the auspices of the American Federation of Arts, in a number of cities

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before being returned to the gallery in June, 1923.

Although works of painting and sculpture are given particular prominence in the gallery as at present constituted, it is anticipated that from necessity the gallery will, when given its place as a national institution and an appropriate building supplied, assume the character of a museum of art, since important gifts and bequests of works of art include works in numerous branches in which manifestations of taste of a high order appear. This broadening of the field is shadowed forth in the organization of the National Gallery of Art Commission, committees on architecture, sculpture, ceramics, textiles, American paintings, European paintings (ancient and modern), mural paintings, prints and Oriental art having been appointed at the initial meeting of the Commission, June 8, 1921. The Chairmen of the Committees are: Architecture, A. Kingsley Porter; Ancient European Paintings, Frank J. Mather, Jr.; Prints, excepting the Oriental, James Parmelee; Sculpture, Herbert Adams; American Painting, E. W. Redfield; Mural Painting, Edwin H. Blashfield; Ceramics, Joseph Gest; Oriental Art, John E. Lodge; European Paintings, Gari Melchers; Textiles, vacant.

The value of the National Gallery collections (aside from the Freer), already in hand is estimated at several millions, their acquirement being due almost entirely to the generous attitude of American citizens toward the Smithsonian Institution, no single work of painting or sculpture now in its possession having been acquired by direct purchase. It can hardly be doubted that when a building is provided in which contributions can be cared for

and presented to the public in the manner they deserve, many collectors seeking a permanent home for their treasures will welcome the opportunity of placing them in the custody of the national institution. The provision of a suitable building for the Gallery is all that is necessary to make Washington in the years to come an art center fully worthy of the nation.

Mention may here be made of the fact that from year to year appeal has been made to the national legislature for funds for the erection of a suitable building for the National Gallery, the available spaces in the present buildings of the Smithsonian Institution being filled to overflowing. The appeal has been met by the statement that other buildings of direct necessity in conducting the affairs of the nation claim first attention. It is the view of the Congressional committee having this matter in hand, that the friends of art throughout the country, since there is a pronounced public sentiment in favor of the establishment of a National Gallery, should be called upon to contribute the necessary funds, the committee indicating the favorable attitude of Congress toward the undertaking by granting a site for the building in the Smithsonian grounds. It thus becomes the duty of the Institution to make known to the people the conditions surrounding the National Gallery project, appealing to all friends of National art for their enthusiastic support of the movement. The problem presented, and urgently presented, is: What steps shall be taken to provide a National Gallery building, making possible the development of a collection of art works worthy of an enlightened people?

Smithsonian Institution.

THE TWENTY-SECOND INTERNATIONAL EXHIBITION OF PAINTINGS AT CARNEGIE INSTITUTE, PITTSBURGH

By VIRGIL BARKER
Associate Editor of "The Arts"

THE present International at Carnegie Institute, which will continue through the seventeenth of June, is by long odds the most interesting and important of the large exhibitions of the year. This does not mean that it is perfect as it stands, for it has grave shortcomings; but this does mean that, within the limits of a single exhibit, the student can get a more comprehensive and a better balanced survey of contemporary painting in Pittsburgh now than he could have got during the past winter in Chicago, Philadelphia, or New York.

The standard by which this International is to be judged was set forth by the Director of the Department of Fine Arts, upon his return from Europe, in an interview printed in the *New York Times* of the fourth of March. Mr. Homer Saint-Gaudens was there quoted as saying that the purpose of the exhibition is to give "... the news of the art world today. We would like to show the American public what England, France, Italy, Spain, Belgium, Holland, Denmark, Sweden and Norway are creating in art, whether it be in the modernist movement or in the 'old school'; whether it be strictly according to our likes or not. . . ."

The conception thus authoritatively set forth is as intelligent as it is simple. The difficulty is, and always will be, to carry it out adequately in spite of professional jealousies and institutional timidities. For this purpose an elaborate system of juries would seem a

hindrance rather than a help. In fact, the principal advantage of such a system is quite generally admitted to consist in relieving Department officials of direct responsibility; yet its efficacy in this respect is bound to interfere with a proper realization of the Department's ideal. And this aim is the important thing. It is so reasonable that everything should be sacrificed to actualizing it.

A welcome innovation in arrangement is the grouping by countries. This is especially rewarding to the visitor because it does, in the words of Mr. Saint-Gaudens, "stimulate comparative criticism."

The paintings from Norway, Denmark, and Holland are crowded together into one small room, and collectively they fail to justify even that meagre allotment of space. The Swedish painters—Schultzberg, Osslund, Liljefors, Fjaestad, Anna Boberg, and the rest—make a better showing; but they are, after all, only repeating themselves for the hundredth or the thousandth time. The Belgian, Anto Carte, received an Honorable Mention for his well-designed "Descent from the Cross." In the Spanish room there are characteristically over-emphasized canvases by the two Zubiarres and a well-known beach scene by Sorolla. From Italy comes a disappointing Mancini and the very pretentious "Portrait of my Sons" by Ettore Tito; but Emma Ciardi's rococo "Love Story" affords the one bit of real delight in all these minor groups.



WOMAN WITH CAT. By Pierre Bonnard (French). Awarded Medal of the Third Class and \$500.

To judge by the paintings now in Pittsburgh, all these countries are only unimportant backwaters in the stream of European painting today. It may be wise, it is certainly politic, to have them represented in such an exhibition; but they have this time sent over nothing strong enough to act as a fertilizing influence upon our own painting.

The reason may well be the simple one that these countries are not producing work of that quality; but this is certainly not true of France. Despite the war and the reconstruction period France is still the source of what is most vital in painting. But the French section of this International is sadly, even bitterly, disappointing. Whether because the Department of Fine Arts

is still too conservative to permit their admission or because this year's French jury was too timid to insist upon their inclusion, many of the most important living French painters are not represented—Matisse, Picasso, Derain, Marchand, Vuillard, Marie Laurencin, de Segonzac, etc., etc. These and the like of them can be excluded only by the dislike of somebody or some clique, and no exhibition in which they are unrepresented can claim to fulfil the official program already quoted.

As for what the French section actually does contain, the most striking item is the gigantic canvas by George Desvallieres, who came over to be a member of the Jury of Award. In this composition there is a sort of power



THE WALL AGAINST THE SEA. By Paul Nash (English).

which, in the apparently darkened situation for which it is destined, may prove grandiose if not grand, but which, in the gallery glare of its present location, is merely theatrical. In the same room, and rather successfully competing for a first glance, is Henry Ottman's "Music in the Luxembourg Gardens," with raucous colors and inflated shapes. Forain's "Woman Taken in Adultery" betrays him as an inadequate colorist; but on the floor below two rooms full of his etchings, drawings, and lithographs show every aspect of his amazing draughtsmanship and his piercing insight into life. Besnard, Menard, Lerolle, Bernard Boutet de Monvel, Le Sidaner, Raffaelli, Monet, Signac, Dauchez, Henri Martin, Charles Cottet—it is these men who give to the French section what tone it has.

The picture which received the third prize, Pierre Bonnard's "Woman with Cat," while unquestionably "advanced" in comparison with the paintings by those just named, is hardly a good enough example of the newer tendencies to justify the prominence thus forced upon it; clever as it is, it will probably repel more than it will win. Generally speaking, the painters upon whom on this occasion devolves the task of representing the most vital painting in contemporary France—Marquet, Rousset, Flandrin, and one or two others—are quite inadequately represented; both in quality and in quantity they are swamped by the practitioners of the older methods.

In the English rooms things are decidedly better. True, some of that country's best painters are absent—



THE HUNTER. By Eugene Speicher (American). Awarded Medal of the Second Class and \$1000.



PORTRAIT OF MME. PAUL ESCUDIER, PARIS. By John Singer Sargent (American).

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James Pryde, Frank Brangwyn, Alfred Wolmark, Roger Fry, Duncan Grant, etc. It is also true that some works by important men are disappointing—for example, those by Orpen, Lavery, Sims, Rothenstein, and Walter Sickert. But scattered through the group there are pictures good enough to reward the seeker after quality. Munning's "Patrol in France" is of a modest size, but it exemplifies realism at its technically brilliant best. "Dartmouth from above Town," by Lucien Pissaro, is that comparatively rare thing, a good example of impressionistic painting so well designed that it could give pleasure without its impressionism. Henry Lamb, in a picture for which he received Honorable Mention, has had an amusing time with the somewhat intractable material offered by "George Kennedy and Family"; there is so much Kennedy and so much family that it is a marvel how they were all compressed into a coherent pattern; yet not only are they all there but the precise emotional relationship between them is also expressed. The small "Head of a Young Woman in a Red Cap," by Augustus John, the English member of the Jury of Award, is worth more than all four of his other pictures; in it can be felt what is absent from them, the air of authority which characterizes all masterly designs. It is this quality, this permanence, this elemental lastingness, which especially distinguishes Paul Nash's "The Wall against the Sea" and ranks it as the finest achievement in the English section. Stripped of all superficial variety of appearances, deprived of all the charm of momentary light, the picture starkly visualizes the essential form which exists beneath all possible changes.

In the American section the paintings by Brush, Tarbell, Friezeke, Schofield,

Redfield, Paxton, and Cecilia Beaux do these painters full justice in the spacious galleries of the Institute. Johansen's enigmatic "Borderland" shows an interesting phase in his development; and Metcalf's landscape is in its scheme of color a marked departure from his familiar Eastern springs and moonlights. Hawthorne's large "Tennis Player" has in it more yellow paint than sunlight, but the way in which it is splashed around is jolly. Hassam does snare real sunlight with his fine-woven web of pigment. Of the two portraits by Sargent one is an example of his most brilliant society manner, with an amazing rendering of texture and the physical resiliency of a somewhat insipid beauty; but the other, here reproduced, charms with less glitter and more substance. Of course, one cannot look at it without thinking of Alfred Stevens, yet even the great Belgian could hardly excel it in fluency. The "Study of a Carved Panel" by Emil Carlsen is one of his finest creations; into a few so-called inanimate objects he has breathed that spiritual nobility which is his own peculiar and precious possession.

Just as one thinks of Stevens before the Sargent, so one thinks of Renoir before the Glackens; but quite as positively as Sargent does Glackens emerge from the shadow of another man. This radiant nude, giving off light instead of receiving it, and composed with an exactitude that is final, affirms itself an authentic work of art. Sloan's picturing of spring in Greenwich Village is blithe and human enough to redeem that place forever from the wild tales that go the rounds of the newspapers. Prendergast, Bellows, Dasburg, and Rockwell Kent are satisfactorily represented; and Henri exceptionally well.



HEAD OF WOMAN IN A RED CAP. By Augustus John (English).



AFTERTHOUGHTS OF EARTH. By Arthur B. Davies (American). Awarded Medal of the First Class and \$1500.

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Maurice Sterne makes an interesting attempt to express character by visual distortion, but he does not quite convince. Arthur B. Carles does with his "Calla Lilies" what Cezanne so often did with still-life; without in the least imitating that primitive of the new way, Carles makes his humble material express more vitality than many of his fellows could express with a dozen figures in motion. Kroll's landscape penetrates to the permanent character of the scene, and Kenneth Hayes Miller's "Portrait of A. P. Ryder" penetrates to the permanent character of that painter-poet. By a complete sacrifice of all the usual tricks of a portrait-painter good at catching likenesses, Miller has interpreted greatness; the optical irreality caused by the painter's self-imposed technical restraint produces an all the more powerful conviction of mental reality. The picture perpetuates a visionary yet massive personality.

The American paintings which appear in the honor list command whole-hearted respect and admiration. One Honorable Mention went to C. Foster Bailey, now working in Paris, for his "Still Life," of good design and alluring color; another went to Henry Lee McFee for a baby who is nothing less than superb. The Second Prize went to Eugene Speicher for "The Hunter," austere free from glitter and full of deep-springing vitality. The First Prize went to Arthur B. Davies for his "Afterthoughts of Earth." Davies is, as was Albert Ryder, a man apart from his time engaged in the expression of an exceptionally personal conception of beauty. This picture, while not one of his very finest, contains a satisfying measure of the lyrical quality of this poet in paint. Its appeal is addressed to the eye, of course, else it would not be a



MADONNA. By Antonio Mancini (Italian).

picture; but even more is its appeal addressed to the imaginative mind in the service of which the eye most nobly functions.

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If the American section makes the strongest showing, it is because it is the result of a really determined effort to approximate the ideal set forth by Mr. Saint-Gaudens. Almost inevitably certain painters are not represented who ought to be and certain others are represented inadequately; but the omissions and inferior examples need not be specifically emphasized because they are less important than what has been actually achieved. This is not wholly true of the English section and it is not at all true of the French; partizan-ship or ignorance or both have at some stage played the mischief with "the

news of the art world today." England can make about as good a showing as America, and France can probably make a better one; but this year America has had the benefit of greater catholicity and intelligence and consequently comes off an easy first in "comparative criticism." If another year French and English jurymen are secured who will do as well by their countries, the next International will be a world's wonder; but to secure painters courageous enough to do that is a task which itself requires courage.

New York, N. Y.

THE MARTYRED CITY

By GEORGE HORTON

American Consulate General, Buda-Pesth, Hungary

Glory and Queen of the Inland Sea
Was Smyrna, the beautiful city,
And fairest pearl of the Orient she—
O Smyrna, the beautiful city!
Heiress of countless storied ages,
Mother of poets, saints and sages
Was Smyrna, the beautiful city!

One of the ancient glorious Seven
Was Smyrna, the sacred city,
Whose candles were alight in heaven—
O Smyrna, the sacred city!
One of the seven hopes and desires,
One of the seven holy fires
Was Smyrna, the sacred city.

And six flared out in the long ago—
O Smyrna, the Christian city!
But hers burned on with a constant glow—
O Smyrna, the Christian city!
The others died down and passed away,
But hers gleamed on until yesterday—
O Smyrna, the Christian city!

Silent and dead are the churchbell ringers
Of Smyrna, the Christian city,
The music silent and dead the singers
Of Smyrna, the happy city,
And her maidens, pearls of the Inland Seas
Are gone from the marble palaces
Of Smyrna, enchanting city!

She is dead and rots by the Orient's gate,
Does Smyrna, the murdered city,
Her artisans gone, her streets desolate—
O Smyrna, the murdered city!
Her children made orphans, widows her wives,
While under her stones the foul rat thrives—
O Smyrna, the murdered city!

They crowned with a halo her bishop there—
O Smyrna, the martyred city!
Though dabbled in blood was his long white hair—
O Smyrna, the martyred city!
So she kept the faith in Christendom
From Polycarp to Saint Chrysostom,
Did Smyrna, the glorified city!

OPENING OF THE FREER GALLERY OF ART

By HARVEY M. WATTS

THE first week in May was made notable in Washington in that the long delayed official opening of the Freer Gallery of Art, as the collection given by the late Charles Lang Freer of Detroit to the nation is now called, took place. In a way the opening marks a new epoch in the history of American museums and the public is, in a partial sense, now in the enjoyment of one of the most extraordinary collections of art known anywhere.

Whether any series of booklets or brochures or of special pamphlets dealing with certain phases of the Freer collection are contemplated has not been made clear. Though this is extremely desirable for the average visitor.

There is nothing, therefore, in the immediate aspect of the galleries as revealed to the public that indicates that the Freer Gallery of Art is that kind of a new museum which I had hoped it would be, carrying more resourcefully out the idea which is



The Freer Gallery of Art, Smithsonian Institution, Washington, D. C. Charles A. Platt, Architect.



Court of the Freer Gallery of Art, Washington.

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being developed in other museums of America of giving such immediate service to those who come in contact with the art exhibited that they will be unable to go away without really being illuminated, even compelled, as it were, to understand what it is they have seen. That specialists may enjoy special facilities in the Freer galleries and workrooms is not enough; it is important that the casual visitor be *made* to feel what Mr. Freer hoped every American would feel in the presence of masterpieces of other cults, other climes, other civilizations, mostly Asiatic.

This apart, but it is not a negligible matter, the Freer gallery cannot but make a most delightful impression on all who are familiar with the art museum world of America. In the first place the building, designed by Charles A. Platt of New York, the long-time friend and adviser of Mr. Freer, fully and adequately meets the ideas of Mr. Freer as to how his collection should be displayed in public. Then, since the architect was in close touch with Mr. Freer up to the time of his death in 1919, from the day when the collection was offered to the nation, December 27th, 1904, though the actual acceptance did not occur until the Annual Meeting of the Board of Regents of the Smithsonian Institution on January 24, 1906,—and what happened in the meantime is a very interesting and dramatic story in which President Roosevelt played a leading part—the consequence is that so far as housing and displaying a collection goes the architect has triumphed. Moreover, the design, which is a simple one-storied Italianate palazzo—really a Florentine palazzino—with a partly concealed basement containing the administrative offices, an auditorium and the

working rooms and ateliers, so far as its exterior goes, adds another beautiful building to the long list of fine structures with which American architects are now glorifying the supreme vistas of the capital—never so beautiful as under the blue skies and the greenery and the flower bedecked reaches of May—and is in picturesque contrast to the older buildings nearest to it. These are the relatively new buildings of the Department of Agriculture, a large and elaborate Renaissance structure, suggesting the great days of the Chicago World's Fair, the old red Romanesque mid-Victorian turreted building which once housed the National Museum, and the new classical and somewhat formal and overweighted structure given over to the parent institution, the Smithsonian, of which the Freer Gallery of Art, as well as the National Gallery of Art, is an important part.

Compared with the older buildings the granite simplicity of the Freer gallery has a special charm and the rusticated exterior, far from severe in color or design, with the dignified entrances, is an earnest of a very happy treatment of the interior which allows whatever may be exhibited at any given time in any of the eighteen rooms to make an intimate appeal. For Mr. Platt has developed the exhibition floor of the gallery, the *piano nobile* as the Italians would call it, around a central open court, gay with flowers and foliage and a tinkling fountain, a lovely patio which gives light to the corridors and to certain of the eighteen rooms, none of them over large and all lighted from above, which run around the four sides of the square and in which the treasures of the collection are displayed so sparingly that there is no crowding and everything shown can be seen to full advantage. This arrangement is

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very important for a collection of this character and seen at the opening it was evident at once that the separate rooms meet every test that might be asked of them.

For it is to be remembered that the Freer collection is three things. In the first place, a very great Oriental or, more exactly, an Asiatic collection of surpassing range and rarity; secondly, a Whistler collection unequalled anywhere which, with the Whistler collection given by the Pennells to the Library of Congress, easily makes Washington a point of pilgrimage for all those interested in the output of one of the greatest of American artists; and, thirdly, a small but select collection of paintings—no sculpture—by a group of Americans which includes Abbott Thayer, Thomas W. Dewing, Dwight W. Tryon, Winslow Homer, George De Forest Brush, John Singer Sargent and a few others. Since it is probably not the policy of the gallery management to add to this last named group, it represents a sort of closed, if illuminating, chapter in American art, the selection revealing Mr. Freer's own personal friendships and early associations with the American artists represented rather than, as is so markedly the case with the great Oriental collection, indicating an effort to cover the entire range of historic artistic achievement in painting, bronzes, ceramics and sculpture in stone.

The Whistler collection itself does, however, take on a historic character of a fairly wide range, and is easily the most notable display, as the public is likely to view it, in the gallery, and it is given a special dramatic interest since the collection possesses the actual "Peacock Room" once the property of F. R. Leyland, the celebrated Liverpool shipping magnate who in the early '70's

had erected an elaborate mansion at Prince's Gate, London, in which the Peacock Room was the dining room. Leyland, by reason of his purchase of Whistler's early masterpiece "*La Princesse du Pays de la Porcelaine*," which he placed over the fireplace in the dining room, was persuaded by the artist to allow him to re-decorate the room in order to make it a beautiful setting for a "beautiful picture," as Whistler put it. And, consequently, as arranged at the opening of the gallery the American pictures of Thayer, Dewing, Sargent, Tryon, Homer, Melchers and De Forest Brush were given four rooms while the Whistler selections filled four rooms with the Peacock Room as the more or less radiant fifth. All the other nine rooms and the corridors were given to the Oriental collections, which disposition of the works possessed by the gallery represents very practically the relative importance of each group. For, of course, when it is remembered that the Oriental objects alone number nearly five thousand, that in addition to the sixty-two Whistler oils, there are forty-four water colors, thirty-two pastels, and the hundreds of drawings and etchings and lithographs, it can easily be seen that only a small portion of the Freer collection can be exhibited from time to time. Moreover, the gallery in only showing a small portion of the collection, is following the habit of Mr. Freer developed in his home in Detroit, growing out of his acceptance of the methods of his friends in Japan and China, where it is not the wont to exhibit all the treasures that any collector may have at any one time, but, instead, to bring them out for special occasions and in small numbers under conditions that allow them to reveal all the beauty that is in them.

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So the Freer gallery with its small rooms, none of which are much larger than the average room in a well appointed home, gives one ever this sense of intimacy and allows the closest study of those things that are on the walls. The opening collections which the public are now viewing, must be taken therefore as an exponent of the hidden richnesses of the collection as a whole. As things go the things seen more than justify expectations even though those unfamiliar with Mr. Freer's methods may expect too much, for instance, of the four rooms given over to the few Americans whom he deigned to honor. The works shown there, it is true, are characteristic of the men, and they are all able men, so the posed figures in various costumes with intimate backgrounds, which are Dewing's specialty, are in a delicate contrast to the large sculpturesque studies of vigorous girlhood by Thayer, such as "The Virgin" and the numerous variations on the winged figure motive, which are his contributions to American art. And while Tryon's Barbizon effects make for charm and Homer and Sargent in vigorous mood tell a brief story of American landscape in the hands of two masters, one feels that one must go elsewhere than to the Freer gallery, to the nearby Corcoran, for instance, to realize what American art has meant since the days of the Hudson River School on to the present.

Inevitably, one turns to the Whistler rooms as the true gospel of America in so far as one genius in art has revealed it. There is no uncertainty here, though there may be inequalities and sins of omission and commission. Among the oils one finds the delightful "nocturnes," the ever famous blue and gold Valparaiso study, the blue and silver Battersea, in companionship with the opal and

silver Bognor and the haunting greys of the mist-touched studies of London perleus and the Thames reaches, which have all the romance and anticipated all the mystery of Limehouse Nights in a way that proclaims the true master and the real pioneer. There are also among the Whistler oils the very characteristic study of Leyland in black with a silvery grey coat and a whitish ascot tie looking for all the world as a sort of grandee of Spain, in conjunction with a more subdued Whistlerian canvas, "The Young American" of a similar size and these with the famous caprice in purple and gold, "The Gold Screen" and the harmony in flesh color and green, "The Balcony" and all the rest of the oils, many of them small bits not more than three by four or four by five, mere memoranda of genius, give you the essential Whistler which the two rooms given over to the etchings and lithographs and water colors and pastels confirm in every way, telling you, indeed, more of what the master was than does the very much over-rated Peacock Room which, at the opening, had, as it were, a tribute paid to it in that real live peacocks paraded about the patio displaying their gorgeous hues of green and blue and gold almost as if to mock the lower key of gold and the rather dirty bluish green which is the general tone of the Leyland dining room.

This was a controversial room from the moment that Whistler put the first bit of paint on it in the Fall of 1876, until it was pronounced finished in the Spring of 1877, the controversy involving Whistler and Leyland, the assistant architect Jeckyll going to the madhouse, and Whistler himself into bankruptcy. For Whistler, if he did put the golden peacocks on green blues to harmonize with his Princess of the porcelain

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country and did symbolize Leyland in the fighting peacocks, one of them standing in a pile of golden coins, was unable to overcome the Eastlavian perpendicular effects of the numerous shelvings in gilded wood, devised by Norman Shaw the architect, and he had also to allow for the blue and white hawthorne vases and bowls with which Leyland had filled his shelves and plate mouldings. Today there is no real blue and white on the shelves. As was the case at the Freer home in Detroit, where the Peacock Room was first set up, the Freer treasures of rarer Oriental faience have been drawn on for the greens and turquoise and browns and reds of celebrated kilns and these, in a way, fit in better with the Whistler decorations, though there are one or two extraordinary jarring notes that will naturally lead to those differences acrimonious and otherwise which this "only mural" of Whistler has ever aroused. The Pennells are very fair to Leyland as a Maecenas and patron of art and self-made man of general culture, very like Mr. Freer himself. In fact both men had much in common, quite aside from their friendship for Whistler which, in the case of Mr. Freer, continued until his very last moments, and it is a very curious commentary on the fact that life is short and fleeting, and art is long and a great many other things, to note that Leyland lives entirely in memory simply because of the fact that Whistler re-decorated a very ordinary dining room for him, and that Mr. Freer also is forgotten as a very able and successful business man of the type that Emerson admired, and lives through his relations with Whistler and his devotion to the great art of China, Korea and Japan.

With one-half of the gallery rooms given over to the Orient a fair idea is

conveyed as to what the collector and the curators believe is the real significance of the Freer collection, taken as a whole. For one thing easily the greatest Oriental collection of its kind anywhere, the Freer gallery tells to the world what is generally admitted by dealers and collectors that, whether or not the great collections of European art now possessed by America surpass those of Europe, the great collection of Asiatic art and especially Chinese art now owned here do go ahead of anything owned abroad. It is today necessary for the foreign student, if he wishes to study Chinese art, to visit the great museums of New York, Boston and Philadelphia and, particularly, to come to the Freer gallery if he wishes to see Chinese paintings dating from 1100 B. C., jades from the Han period from 206 B. C. to 221 A. D. and all the way down to the eighteenth century, with superb examples of the rare jade plaques and scimiters and sceptres of of the T'ang dynasty A. D. 618, with bronzes of all these rare periods, Buddhist sculptures in stone in the large and in the small, and the greatest of Chinese scrolls, in color, as well as in sepia monochromes, the superb originals of that style of painting that Japan inherited through Korea. While in the ceramics all those colors that the Chinese poetize themselves in calling them "Liquid Dawns" and "Liquid Moonlights," vases of the Sung and Ming periods in the bean blossom reds, the egg plant purples, the apple green reds, the oxbloods, are in the collection and such shimmering things as the Han mortuary pottery running back to the second century B. C. encrusted with a pearly iridescent tone of greenish moonlight effects, while the Korean mortuary pottery, a little later, represents a glaze untarnished and unaffected of a deli-

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cate apple-green that might have come from a Seoul pottery of today. All these exquisite art objects with the early and later Japanese faience, with large screens, kakemonos, makemonos, made up of a bewildering ensemble of rarities and that they are but a hint of the treasures kept on storage below, is not the least significant thing about the collection. Then too that there is a field curator already at work in China looking to additions in the Oriental field is also a promise that, rich as the collection is today, it is likely to rapidly increase in numbers as well as in value as the years go by.

As for the public, however, much

of the meaning of the Freer Oriental objects will go over their heads, even though the most heedless will be impressed with the art of the Far East seen against the grey walls of the various exhibition rooms, the delightful harmony of the floor of dark Belgium marble and the stonework and the accessories, which keep everything in a quiet key, for all the exhibition rooms, whether for the Whistler and the special American group or the Asiatic pieces have the same general tone and no effort has been made to give an Oriental character to those that display the Oriental treasures.

Philadelphia, Pa.





Courtesy Grand Central Art Galleries.

A Corner of the Sculpture Gallery. Grand Central Art Galleries.

THE GRAND CENTRAL ART GALLERY

By IDA CLYDE CLARKE

WITH the opening of the Grand Central Art Gallery atop the Grand Central Terminal Building in New York City, America takes its place among the great art centers of Europe and can now lay claim to the largest painting and sculpture rooms in the world.

The plan upon which the galleries are operated is unique in the field of art. It provides a continuous and accessible exhibition of the work of the best American artists, and furnishes a permanent sales gallery, administered on a strictly co-operative basis, solely for the benefit of the artists themselves. There is no stock, there will be no dividends, and there are no salaries except those of the sales people and clerical force. Every cent of profits will be used for the upkeep of the galleries and for a sinking fund.

The irresistible impulse of the artist to create impels him to paint pictures and more pictures, with the result that the law of supply and demand is entirely out of balance. The artist paints because he must paint and then he sells if he can. It is said that not one painter out of a hundred sells as many pictures as he can paint, and probably not one out of fifty is able to exhibit under proper conditions half of his work. Not one American out of a thousand ever buys an original painting or piece of sculpture, and if he does it is more than likely to be by a European and not by an American.

The New York Galleries are for the most part located in Fifth and Madison Avenues, where the rent is very high. The galleries are small and dealers find it necessary to ask a large commission.

Furthermore, they do not find it profitable to exhibit the work of artists whose pictures have not already received good prices. The "star system" so prevalent in the dramatic and operatic circles, also operates in the art world. The dealers want "names," foreigners and old masters. Because of these conditions there is no stability as to prices for works of art. Some artists get prices out of all proportion to the real value of their work, while others are neglected. The average American artist has little chance of getting his work before our restricted picture-buying public, and the picture-buying public remains restricted because there is nothing to encourage people who could and who would buy a picture or two a year if they knew how to get in touch with the market and if they could get pictures at prices which they could afford.

On the one hand we have this inactive capital in the form of pictures and sculptures hidden away in studios. On the other we have the great rich American public, striving, consciously or unconsciously, toward better things. How can this inactive capital be converted into liquid capital? How can the art consciousness of the great American public be awakened? The new Gallery furnishes the answer.

Mr. Walter L. Clark, a retired New York business man, a patron of art, and himself an amateur painter, conceived the present plan and has put it into successful operation. Within five weeks after the gallery was opened more than a million and a half dollars worth of pictures and sculptures had been received from the leading artists in the country, and sales have far



A view of Gallery "A," Grand Central Art Galleries, showing the Fountain in center.

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exceeded the expectations of the most optimistic. Perhaps the most encouraging feature of the venture is that it tends to place the price of good pictures within the reach of average people and to destroy the price "complex" regarding pictures. To have a few people buying a few pictures at fancy prices is not so desirable as to have many people buying many pictures at reasonable prices. If the new gallery does nothing more than this it will not have lived in vain.

The plan is so simple and so practical that one wonders why it had not been put in operation long ago. In an incredibly short time Mr. Clark enrolled one hundred lay members, each of whom has pledged an annual subscription of \$600 for three years, thus providing for that period a subsidy of \$60,000; and one hundred artist members, each of whom presents to the society as his membership fee, one of his works annually for three years. The three-year period has been agreed upon as of proper duration to test the practicability of the whole scheme. At the end of each year the lay members have the privilege of receiving one of the works presented by the artist members. The artists get nothing except the satisfaction of co-operating in a sound and promising plan for developing American art, and the privilege of exhibiting his work. Each lay member gets one work of art each year for the period of his membership, the right to choose being drawn by lot. The first exhibition of donated pictures has been scheduled for June, when lay members will draw lots for the order in which they choose pictures.

The exhibition sales rooms of the Painters and Sculptors Association are situated on the top floor of the Grand Central Terminal Building in New York City, and for the first time in history

an art gallery has been established in a railway station. The galleries are reached from the Vanderbilt Avenue entrance. They comprise a floor space of 14,000 square feet and the total length is 250 feet. At present the galleries comprise eight rooms, but by September it is expected that the entire series of twenty rooms in the original plan will be opened to the public. All the chambers have overhead lighting.

The management is solely in the hands of the business men of the organization, the artists having no part in the business administration. This will undoubtedly tend to eliminate "art politics," the rock upon which so many co-operative art sales plans have been wrecked. Professional art salesmen of high standing are in direct charge of the galleries. Erwin S. Barrie is head of the Department of Painting and W. Frank Purdy of the Department of Sculpture.

The galleries were formally opened with a Varnishing Day reception on March 21, of this year, and the record-breaking attendance, and the number of sales made, evidenced the extraordinary interest in the plan both on the part of the artists and the general public.

In this exhibition there were one hundred and seventy plastic works and these were admirably shown in the large entrance room, which is one of the handsomest of its kind in the world. Superbly lighted, this room is distinctive for the handsome pool in the center, which affords a proper setting for the practical showing of fountain sculpture. The beauty of the room is further enhanced by large decorative panels by Edwin H. Blashfield, Robert W. Chanler and D. Putnam Brinley. There are French verdure tapestries and furniture of harmonious design from the Arden Galleries. Beautiful rugs relieve the

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usual cold effect of public galleries, and the harmonious furnishings, the remarkable lighting system, and the extraordinary taste and skill with which the exhibition has been arranged, combine to make an ensemble of indescribable beauty.

A distinctive feature of the plan which should be especially mentioned is that exhibits are to be sent, beginning in the autumn, to various cities of the country. In this way the general American public will be privileged to share in the advantages enjoyed by those living in New York and by those who come for occasional visits to the metropolis. Mr. Barrie is in charge of this department.

The lay members include:

Akron: Edwin C. Shaw. *Aurora:* F. G. Adamson, James M. Cowan, J. F. Harral, D. B. Piersen, Albert M. Snook. *Baltimore:* Van Lear Black. *Boston:* Butler Ames, Mrs. Oakes Ames, Richard C. Cabot, Wm. A. Gaston, John Singer Sargent, Arthur R. Sharp, Edw. Storrow. *Brooklyn:* John Hill Morgan. *Buffalo:* Chas. Clifton.

Chicago: Edw. B. Butler, Mrs. L. L. Coburn, R. T. Crane, Jr., B. A. Eckhart, P. B. Eckhart, Wm. O. Goodman, E. T. Gundlach, Chas. L. Hutchinson, Mrs. John E. Jenkins, Wm. V. Kelley, R. P. Lamont, Frank G. Logan, Potter Palmer, Julius Rosenwald, Martin Ryerson, E. F. Selz, B. E. Sunny, L. L. Valentine, Chas. H. Worcester.

Cleveland: Salmon P. Halle, Samuel Mather, J. H. Wade. *Dayton:* J. D. Hayward. *Detroit:* Richard H. Weber. *Dubuque:* W. H. Klauer. *Indian-*

apolis: Mrs. John N. Carey, Friends of American Art, Miss Lucy Taggart. *Joliet:* Theo. Gerlach. *Kansas City:* Albert R. Jones. *Kewanee:* W. H. Lyman. *Los Angeles:* Paul R. Mabury. *Millbrook:* Mrs. Walter Beck. *Milwaukee:* Ernest Copeland, Wm. H. Schuchardt. *Minneapolis:* E. L. Carpenter. *Nashville:* Major E. B. Stahlman. *Newark:* Joseph Isidor.

New York: John G. Agar, Bartlett Arkell, Mrs. Harry Payne Bingham, John McE. Bowman, Irving T. Bush, Gale Carter, Mrs. Joseph Choate, Miss Mabel Choate, Walter L. Clark, Thos. B. Clarke, Wm. H. Clarke, Alexander Smith Cockrane, Wm. H. Davis, Wm. A. Delano, Daniel Chester French, Robert W. DeForest, Henry J. Fuller, Francis P. Garvan, Walter S. Gifford, Joseph P. Grace, John R. Gregg, Mrs. E. H. Harriman, August Heckscher, Alexander C. Humphreys, Archer M. Huntington, Mrs. Otto Kahn, L. A. Osborne, Rufus Patterson, Mrs. Willard Straight, H. B. Thayer, Louis C. Tiffany, Hector W. Thomas, Mrs. W. K. Vanderbilt, Felix Warburg, Paul Warburg.

Norfolk: Mrs. William Sloane. *Philadelphia:* Morris Bockius, Mrs. Chas. Heber Clark, W. M. Elkins, W. P. Gest, Samuel Rea, Mrs. Edward Stotesbury. *Pittsburgh:* Miss Helen C. Frick, Howard Heinz. *Rockford:* Mrs. Wm. Hinchliff, Mrs. Belle A. Keith, Mrs. Geo. D. Roper, Louis A. Shultz. *St. Louis:* Wm. K. Bixby, Edw. Mallinckrodt, W. D. Simmons. *Washington:* James Parmelee, Chas. C. Glover.

National Arts Club, New York.



THE BALTIMORE MUSEUM OF ART

By GERTRUDE RICHARDSON BRIGHAM, Ph. D.

THE opening of the Baltimore Museum of Art adds another link to the chain of cultural centers that extend from Portland, Maine, west to Portland, Oregon, and south to New Orleans.

This newest of the Art Museums, established in the old Garrett Mansion on Mount Vernon Place, in the heart of Baltimore, opened its Inaugural Exhibition the latter part of February. The historic residence, with its imposing entrance hall and large rooms, has been adapted very effectively to the uses of an Art Museum by the Director, Miss Florence N. Levy. The entire main floor is devoted to exhibits both permanent and temporary.

The scope of the Inaugural Exhibition includes paintings in water colors by American artists; etchings by old and modern masters from the Conrad collection, assembled by Mrs. Marie Conrad Lehr; East Indian metal work and wood carving of the sixteenth, seventeenth, and eighteenth centuries; American and English silver and furniture of the eighteenth and early nineteenth centuries; Flemish tapestries; sculpture by American artists; and paintings in oil by American and foreign deceased and contemporary artists.

There is an elaborate illustrated catalogue with a view of the building, drawn by Erik Haupt. The Introduction, written by the Director, Miss Levy, gives important information as to the scope and character of the Museum. Its aim is to represent the cultural ideals of Baltimore. The Garrett Mansion has been placed at the disposal of the Museum for a limited number of years by Miss M. Carey

Thomas, formerly president of Bryn Mawr College. Miss Mary Garrett, whose portrait by Sargent is one of the important pictures, left this house to Miss Carey. The Museum has been granted a plot of land near Johns Hopkins University, and expects to build as soon as the necessary funds are available.

The officers are Blanchard Randall, president; Dr. A. R. L. Dohme and Dr. Hugh H. Young, vice-presidents; Henry H. Wiegand, secretary; and B. Howell Griswold, Jr., treasurer. Donato Zinno is executive secretary. The twenty-five directors include leading names of Baltimore. Miss Florence Levy, the director, is widely known as the founder and former editor of the *American Art Annual* and for a number of years a member of the Metropolitan Museum staff.

In an examination of the Inaugural Exhibition each visitor will have his own preference according to taste. Gallery A, which is devoted to Water Colors by American Artists, includes twenty-six examples by thirteen painters, many of whom have lent their works; others are loans from New York or Brooklyn galleries, or from private individuals. Frank W. Benson has three pictures; Winslow Homer, four; Joseph Pennell, three; John Singer Sargent, six; Reynolds Beal, two; James McNeill Whistler, and several others, one each.

The engravings and etchings of Gallery B were chosen from the print collection of the late Mrs. Marie Conrad Lehr, as bequeathed to the City of Baltimore. They include old and modern masters, with such fine originals as Albrecht Dürer's classics,



18th Century Furniture Loan Exhibition. Baltimore Museum of Art.

"The Knight, Death and the Devil" and "Melancholia."

The Metal Work of Gallery C belongs to the East Indian, Persian, Damascan, sixteenth, seventeenth, and eighteenth centuries and was purchased by the Baltimore Museum at auction in New York from the collection formed by Mr. Lockwood de Forest during the years that he spent in India, as the representative of the Tiffany Studios. The teak wood carvings, also in this gallery, were designed by Mr. de Forest for Miss Mary Garrett.

The silver in Gallery D represents one of the most interesting displays, especially so when one understands that both old English pieces and silver made in this country during the eighteenth century have been lent by Baltimore

descendants and collectors for this Inaugural Exhibition.

A loan collection of American furniture of the best Colonial period is lent by Mr. John C. Toland.

Gallery E is devoted to Sculpture by American Artists. It is shown with an effect of out-door setting, with ferns, palms and ivy lavishly scattered about, the ideal way to present the plastic arts. Twenty-seven sculptors are represented, their works being lent by the artists or the collectors. Thirty-three examples are shown, which include Paul Wayland Bartlett's model for "Lafayette," one-fifth the size of the original in Paris; "The End of the Trail," by James Earle Fraser; Daniel Chester French's "Lincoln," a reduced replica of the monument at Lincoln,



Sculpture Court, Baltimore Museum of Art. Inaugural Exhibition, February 22 to April 1, 1923.

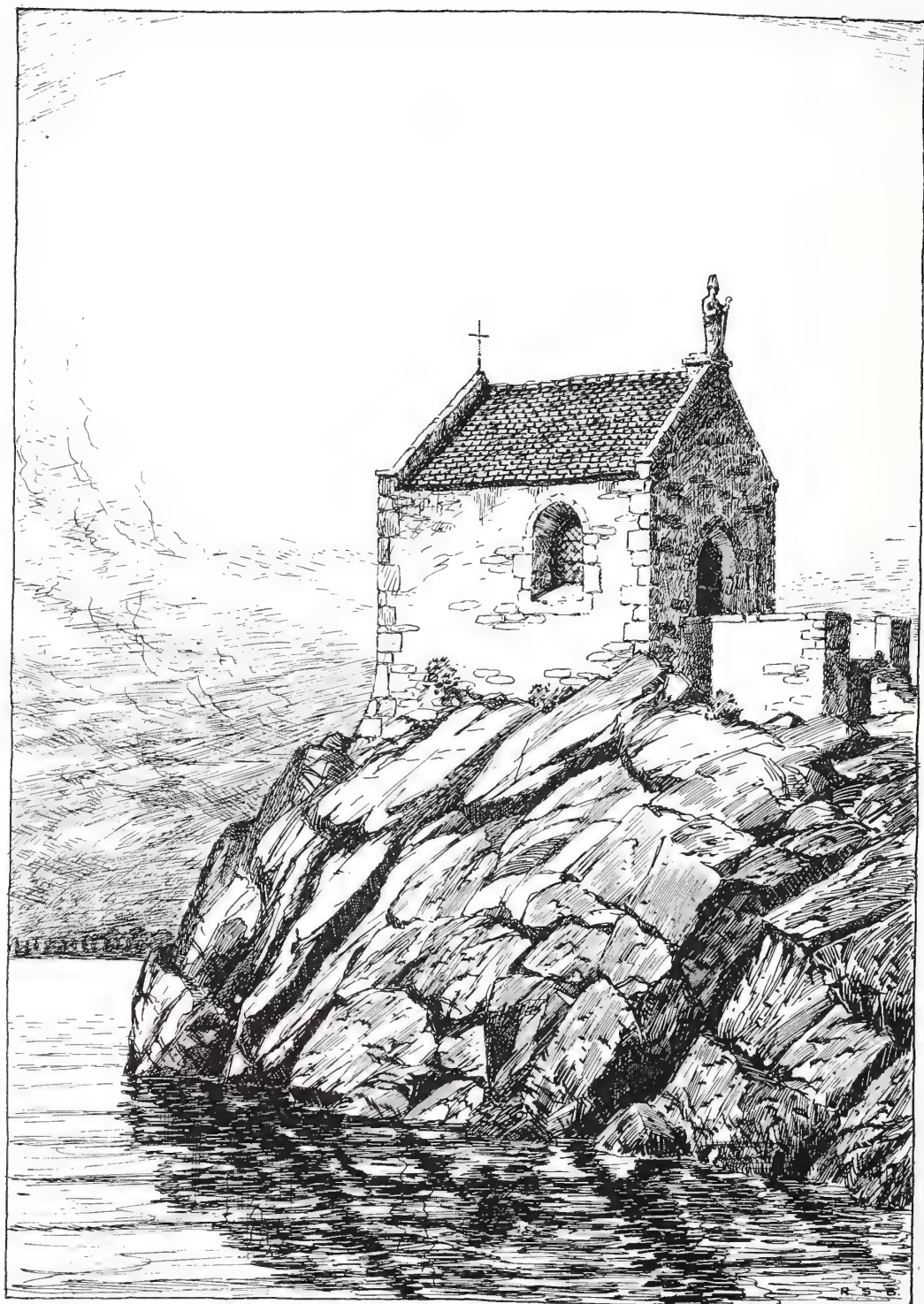
Neb.; Frederick W. MacMonnies' "Bacchante," a small replica of the large group in the Metropolitan Museum, the same subject which once aroused so much controversy when exhibited in a public square of Boston; Paulanship's "Atalanta" and "Briseis"; Bela L. Pratt's "Nathan Hale," the model for the one on the Yale University Campus; Frederic Remington's "Bucking Broncho"; Gertrude Payne Whitney's "Atlas"; animal studies by Malvina Hoffman and Anna Vaughn Hyatt, besides many other important works by others.

In Gallery F, forty-two American and Foreign Artists are represented by Oil Paintings. Naturally the place of honor is given to John Singer Sargent's "Portrait of Miss Mary Garrett," lent by the Johns Hopkins University.

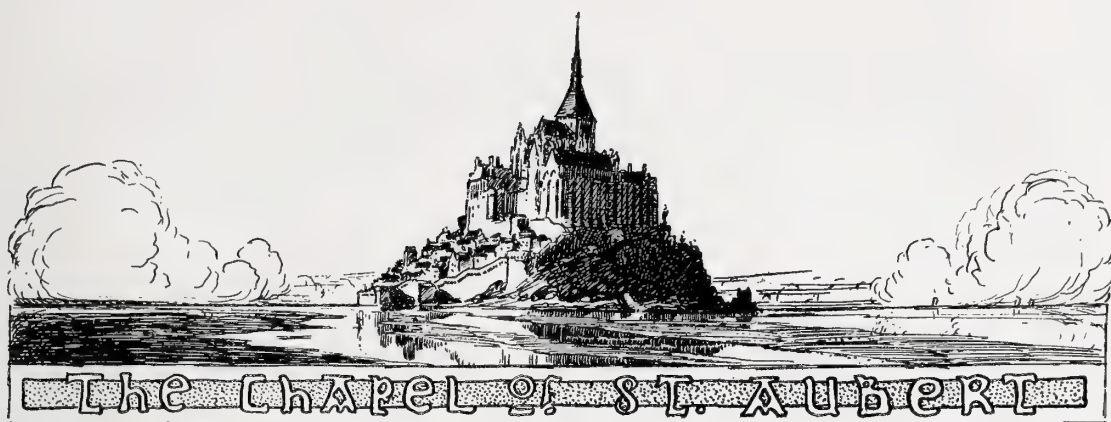
Other important artists are Emil Carlsen, with a marine, "Mid-Ocean"; James A. McNeill Whistler, Childe Hassam, Edward W. Redfield, Abbott H. Thayer, John W. Alexander, Mary Cassatt, Frederick J. Waugh, J. Alden Weir, and other Americans, besides a notable list of great European names: Claude Monet, Matisse, Renoir, Corot, Harpignies, Josef Israels, Zuloaga, and many more, of whom excellent examples are shown.

Baltimore was already known for other art collections, having the Walters Gallery, the Maryland Institute with the George A. Lucas collection, the Peabody Institute, and many small private groups. The new Baltimore Museum of Art adds another note of rare interest.

The George Washington University.



The Chapel of St. Aubert. Pen Drawing by Rudolph Stanley-Brown.



By KATHARINE STANLEY-BROWN

AS ONE stands below the ramparts and gazes up and up to the tip of the spire of Mt. St. Michel the effect seems almost too glorious to be comprehended. The encircling ramparts, the clustering town, the heights and grandeurs of the Abbey buildings, and to crown all the Abbey church, its golden Archangel sparkling in the sun, form a mass so mighty and withal so delicate that it is hard to cease looking at it. And yet down near the treacherous sands and shining waters there nestles a little building, too picturesque to be overlooked, the one building without the walls. It is a memorial chapel to the good Aubert, tenth Bishop of Avranches, who in the year 708 having been visited several times in dreams by the Archangel Michel himself, determined to commence the work of the great church on the Mount that the Archangel had commanded.

Now the Mount had long been the site of pagan worship, and when the Bishop started work at the top of the Mount he found two great "menhirs" which, try as they would, the workmen could not dislodge. The Archangel, ever ready to assist this great undertaking so much to the glory of his name, now appeared to a workman, named Bain, living near the coast, and told him to take all of his sons, go to the Mount, and move the stones. But the efforts of Bain and eleven sons failed to stir the larger rock a single inch. Then the Bishop considered the vision. "Did you bring all your sons?" he asked, and when the workman replied: "All but the infant at the breast," the worthy Bishop said: "Go, my friend and fetch him, for God often chooses the weak to confound the strong." Wisely had the Bishop spoken, for no sooner was the baby foot pressed against the rock than it fell with a tremendous roar to the bottom of the Mount. On this rock during the next year, and after the death of the good Bishop, a tiny stone chapel was built to his memory.

Nowadays the little chapel is not used for worship; its stone steps and court lead to a locked door. But its sturdy lines, its deepset windows, and its great statue of St. Aubert over the door make it well worth a trip over the slippery stones. Or perhaps lovelier still is the tiny lift it makes in the low lines about the foot of the Mount when one stands upon the nearby rock of Tombelaine and gazes across the sands at Mt. St. Michel. Seen thus it but adds to the majestic quality of the Mount, but so, it seems to me, do all things that come within the span of that historic and enchanting spot.

Mt. St. Michel, August, 1922.

ARCHAEOLOGICAL NOTES AND COMMENTS

*Manuel Gamio's Anthropological Program in Mexico**

To Manuel Gamio, head of the Department of Anthropology under the direction of the Secretaría de Agricultura y Fomento of Mexico, belongs the credit of making the first practical application of anthropological and archaeological research to the solution of modern sociological problems. This he has done in a comprehensive study of the Valley of Teotihuacán, so rich in archaeological monuments, bringing a knowledge of the past, to bear on the problems of the present, inhabitants, and thus made possible the resuscitation of a submerged people.

For Dr. Gamio the study of archaeology is no mere museum pursuit. Its definite purpose is social reform, and archaeology disinters the dead past in order that through a thorough knowledge of land and people in former ages, a more intelligent program can be drawn for the amelioration of the conditions of life of their surviving descendants.

Dr. Gamio estimates that at the period of its greatness, when it produced its great works of architecture such as the Pyramid of the Sun, Teotihuacán supported a population of 100,000 or more. Conquest by Tezcoco, a neighboring state, in pre-Columbian times reduced this number; the Spanish colonial domination caused still further shrinkage; and under the Mexican Republic the population has shrunk to less than 10,000 for the whole area, the Department census showing a present total of only 8,330 inhabitants.

The diminution in quantity has been accompanied by a similar decadence in quality. Archaeology shows, since 500 A.D., three periods of Teotihuacán native civilization, with wonderful art and culture, making it the most impressive seat of the American type of pyramidal architecture. Succeeding these come three periods of retrogression, first subordination to Aztec culture; second, Spanish influence, and third, the Republican period in which nine-tenths of the arable land has come into the possession of seven absentee landlords. Dr. Gamio's researches show how the land can be redeemed and made fit again for a large and prosperous population, and he recommends definite reforms.

It is in much the spirit of Dr. Gamio's program, that the Educational and Archaeological Commission to Mexico, elsewhere described in this number, will unite the study of archaeological and economic questions during its visit to Mexico during September. The Southern Commercial Congress has conducted very successful commissions to other countries in former years and the reports have been influential in the solution of problems of international interest. Hence all who participate in this Mexican tour will not only become intimately acquainted with the higher life of Mexico under most favorable auspices, but will also be helpful in promoting a more accurate knowledge of our sister Republic. For details readers may write ART AND ARCHAEOLOGY.

*La Poblacion del Valle de Teotihuacán. Three volumes. Direccion de Talleres Gráficos, Secretaría de Educación Pública. Mexico City.

American Academy in Rome Notes

During the month of April the members of the School of Classical Studies visited Greece under the direction of Professor Van Buren.

After two full days at Olympia, twelve of the party walked from Kalamata to Sparta over Langada Pass, the rest preferring to take a motor from Tripolis. In the Argolid they gave the usual three days to Epidauros, Argos, Tiryns, and Mycenae, following up especially the recent excavations of Mr. Wace at Mycenae. The day at Corinth began at five with a scramble up to Acro-Corinth, and ended with a lecture in the Museum by Dr. Franklin Johnson, on the sculptures found at Corinth by the American excavators.

During the two memorable weeks at Athens—including excursions to Aegina, Eleusis, Marathon and Sunium—Professor Van Buren supplemented his own excellent work with a series of interesting lectures by Director Wace of the British School, the venerable Professor Doerpfeld, Dr. Frederik Paulsen of the Ny Carlsberg Museum, and Director Hill, Professor Blegen and Mr. Holland of the American School. I doubt whether any party has ever been more fortunate in its introduction to the art treasures of Athens. Indeed Dr. Paulsen and Mr. Holland accompanied them to Delphi as well, alternating with Professor Van Buren in the explanation of the Apollo temple and the unpublished excavations at the Marmaria.

Since Delphi completed the program of the school as a whole, those who had special interests were encouraged to proceed in separate groups. Six students went north into Thessaly, four walked into

ART AND ARCHAEOLOGY

Boeotia by way of St. Luke's Monastery, while the rest tramped directly to Livadia, and went on to Athens by way of Orchomenos and Chaeronea. Finally, a few members of the party, including two fellows, Dr. Rosborough and Dr. Adams, were able to accept a share in a generous invitation which Mr. George M. Pratt had extended to the Athenian School to visit Crete and other islands with him during the middle of May.

American School at Athens Notes

The Managing Committee of the School has established a new Fellowship in Greek Literature, with a stipend of \$1000, to be awarded for the first time in the spring of 1924 for the School year 1924-1925. Like the other Fellowships, it will be awarded to the successful competitor in the examinations, which will be held in February. The candidates will be expected to pass an examination in Greek Literature and in Modern Greek, but in no Archaeological subject. This new Fellowship should make the privileges of the School available to a considerably larger number of students who may profitably pursue their studies in Greece, since the two Fellowships now existing are both archaeological and the successful candidates have generally come from the larger graduate schools, where Archaeology is taught. There is no reason why the new Fellowship should not be won by any able student who has pursued in the colleges a well-rounded course in Classical Literature and History.

Mr. Philip Haldane Davis, Princeton 1921, has been appointed to the School Fellowship in Archaeology for the year 1924-1925, this being the second year of his incumbency; and Miss Hazel Dorothy Hansen, Stanford 1920, has been awarded the Institute Fellowship for next year.

Those who are interested in these three Fellowships (the stipend of each is \$1000) as prospective candidates should correspond with Professor Samuel E. Bassett, Chairman of the Fellowship Committee, University of Vermont, Burlington, Vt.

Dr. Valerios Stais, for many years Director of the National Museum in Athens, died during the winter. As an excavator, as an interpreter of the monuments of Ancient Hellas, and as the elucidator by his acute observation of many puzzling problems in the Mycenaean collection of the Museum, he had won a high place. His death removes a distinguished name from the archaeological ranks of Greece.

The Italian School in Athens has begun a series of trial excavations covering the south slope of the Acropolis, hoping to find further evidence of prehistoric occupation such as its members brought to light last year.

The German Archaeological Institute in Athens is conducting a fresh investigation, aided by a small excavation, into the vexed problem of the relation between the Propylaea and the Nike Pyrgos. At a level of about one metre below the present surface of the Nike bastion just east of the temple Dr. Welter has found an altar of poros stone and a quadrangular basis. Dr. Buschor, Director of the Institute, has undertaken to continue the excavation of Dodona, taking up the work where it was dropped by the Greek Archaeological Society during the war. Dr. Bulle is in Athens carrying on an important investigation on the Greek theatre, from which interesting results may be expected.

The relations of the several national schools in Athens have again become friendly and mutually helpful, as is indicated by their resumption, to a certain extent, of their old-time interchange of courtesies. For example, Dr. Buschor has this year given three lectures to the members of the American and British Schools, in which he set forth his new ideas regarding the poros pedimental sculptures in the Acropolis Museum and the early buildings to which these groups belonged. The results of his investigations are soon to be published.

Professor Carl Darling Buck, of the University of Chicago, goes to Athens as the Annual Professor for the year 1923-1924, succeeding Professor Augustus T. Murray of Stanford University. The position will be held the following year, 1923-1925, by Professor James Turney Allen, of the University of California, and in 1925-1926 by Professor Caroline M. Galt, of Mount Holyoke College.

ART AND ARCHAEOLOGY

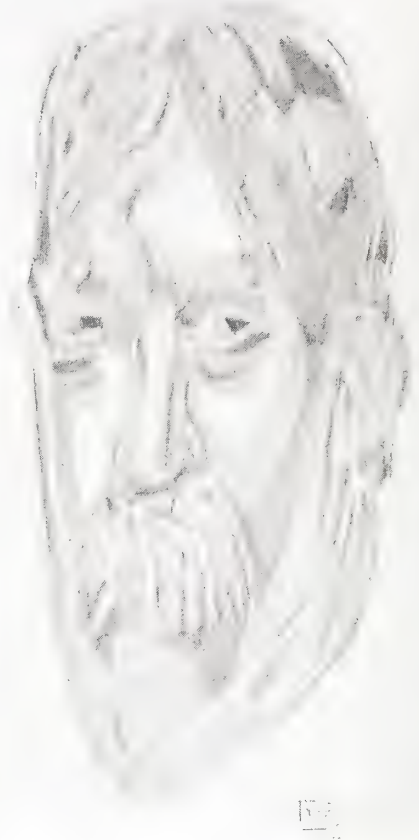
Rudolph Von Huhn, Artist and Caricaturist

A new type of the grotesque in art was presented in an exhibition of about fifty drawings of Rudolf von Huhn, a member of the Art and Archaeology League, at the League club rooms in the Art Center in Washington, D. C. "Strange, illusive, and thought-producing" were some of the epithets applied to the weird faces and figures pictured by the artist, who is a keen psychologist, despite the fact that his life has been devoted to statistics and engineering.

Von Huhn, who has traveled widely, read much in scientific subjects, and is a keen student of human nature, is now expressing through graphic art something of his reaction to life, a viewpoint so novel as to produce at times effects fascinatingly ugly in line and color, a satire of the eternal human comedy. In "The Farce of Life," a grinning skull, von Huhn portrays with a remarkable detail of fine strokes Pierrot's proverbial emotional propinquity of laughter and tears.

Successful portraiture is a part of von Huhn's art, as all will agree who see his "Mischio Itow," in the dancer's mediaeval costume, drawn from memory, a triumph in black and white, purchased by J. S. Watson, Jr., President of *The Dial*, for his private collection. "The Inventor," illustrated here, shows a modeling effect created by the pencil. Von Huhn's drawings have been appearing in *The Dial* magazine the past year.

G. HAMILTON MARTIN, JR.



Nicholas Roerich's Sojourn in the United States

It is difficult to realize that Nicholas Roerich, who has just left New York for an extended trip to Asia, has only been in America since 1920. For in that short time Roerich's influence in our art life has been tremendous, one that has left a lasting and mature impress on artists throughout the country. The results of his rotary exhibition of 200 paintings, which was seen in twenty-eight cities in America, is felt in a great response from the people and younger artists, who have found in the work of this man a new goal towards which to strive. The personal honors and distinctions given to Roerich during his stay are too numerous to cite, but all attest reciprocal tribute to the artist who, in Russia, first welcomed American art and showed his belief in our artistic future. Roerich's own artistic creation during these years has also been augmented, for in his most recent efforts, the "Sancta" Series and the "Messiah" Series, he has perhaps reached his most ennobled works. In addition to these works produced in America, Roerich's finest monument in this country will be the two institutions which he founded and of which he is Honorary President; the Master Institute of United Arts, and Corona Mundi, Inc. The first of these, one of the greatest departures in the teaching of the arts, promises a new unity among creative workers of the future; while the second provides for the creative artist an outlet for his works, and aims to become the much needed intermediary between public and creator. Already the influence of these institutions is being felt and so rapidly have they grown that a permanent home for them has already been secured. Roerich leaves America at least assured that his visit has not been in vain, and that the institutions which he founded are already beginning to fulfil their purpose of spreading the international language of Beauty, which he proclaimed as man and artist, and which must open for all the Sacred Gates.

BOOK CRITIQUES

George Caleb Bingham, the Missouri Artist.
By Fern Helen Rusk, Ph. D. Pp. 135 and 49
illustrations. The Hugh Stevens Co., Jefferson
City, Mo.

That the early phases of art development in the middle west have not received their full recognition at the hands of historians of American art is shown by the fact that none of the well-known accounts have mentioned the name of George C. Bingham, the Missouri artist.

Yet his pictures were exhibited by the American Art Union, noticed in its *Bulletin*, gambled for by its members and one of them became widely known through distribution by the same agency of an engraving of his Jolly Flatboatmen. Other examples of his works in frontier and political genre were also engraved, the copy-right of one, The Emigration of Daniel Boone, being purchased by Messrs. Goupil & Co. of Paris, who made an engraving of the painting.

Students of American art must turn to the monograph of Mrs. John Shapley (Fern Helen Rusk) for a complete account of Bingham and his work. Bingham's early artistic life followed the American tradition. Contending with the usual difficulties that confronted youthful ambition amid the barren environment of the frontier, attempting to paint with the usual impossible substitutes for the materials of his craft, being encouraged by Harding, whose itinerary as a peripatetic portrait-painter led across Bingham's path, he attained sufficient skill to pursue his calling in St. Louis, Philadelphia, Washington and New York. Here he accumulated the means to take himself and his family to Düsseldorf, where he spent four years not so much in the rôle of student as that of *arrivé*.

Missouri was, however, the scene of most of his life-work, not only in art but in political affairs; for with his chosen vocation he mingled an interest in local and state politics.

Bingham's best work was in portraiture in which he attained considerable excellence in such examples as those of Major and Mrs. J. S. Rollins and in those of Colonel and Mrs. R. B. Price. His genre paintings are chiefly interesting as colored illustrations of the times in which he lived and should be treasured as such by present and future generations. His drawing in these illustrations is frequently faulty and his color is common-place and thin with the Düsseldorfian tendency toward browns in the shadows.

Mrs. Shapley has made exhaustive research of available information and gives careful and complete notes of her sources.

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Der schoene Mensch im Altertum. By Heinrich Bulle, Munich and Leipsic, 1922.

We welcome the third edition of Professor Bulle's standard history of ancient art, known to every archaeologist and writer on art, which forms Part I of George Hirth's *Der Stil in den bildenden Kuensten aller Zeiten*. It is now a quarter of a century since the first edition of this work appeared in 1898, a modest volume of 78 pages of text, 38 text-cuts, and 216 plates. A decade ago, in 1912, the enlarged second edition appeared, which comprised 370 pages (double-columns making 740) of text, 206 text-cuts, and 320 plates. Now comes the third edition with only 208 pages of text, 203 text-cuts (the title page incorrectly says 171), and 322 plates. While the general arrangement and treatment of the subject have remained the same, the amount of space devoted to the text of the last edition has been greatly curtailed.

Another outstanding feature which differentiates the present edition from its predecessors is the inclusion of the plates, which were formerly relegated to a separate loose-leaf portfolio, in the text volume.

The second edition of Dr. Bulle's work appeared in parts, the publication extending over a period of a year and a half. The present edition comes to us complete. While the former comprised a text volume 12 by 9 inches and one inch in thickness, and a portfolio of plates three inches thick, the volume before us, comprising text and plates, is 12½ by 9½ inches, and only a trifle over one inch in thickness. The advantage gained in the reduction of bulk has, of course, necessitated the employment of much thinner and cheaper paper, which is especially noticeable in the reproduction of the plates. The temporary binding in cream-colored boards also contrasts unfavorably with the durable brown buckram of the former edition, and is, of course, due to the exigencies of publishing in Germany today. But the appearance even in so good a form as this of a work of such magnitude and importance at the present time is only another proof of the fact that scholars and publishers in Germany are continuing their labors even under the most unfavorable conditions. All praise, therefore, should be given to Dr. Bulle and his publishers for bringing this notable work, which I have elsewhere mentioned as "justly noted for its comprehensive views and sound judgments," up to date and making it accessible to a still larger circle of readers. For it can be said without fear of contradiction that *Der schoene Mensch im Altertum* is one of the best and sanest accounts we have of ancient art.

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